

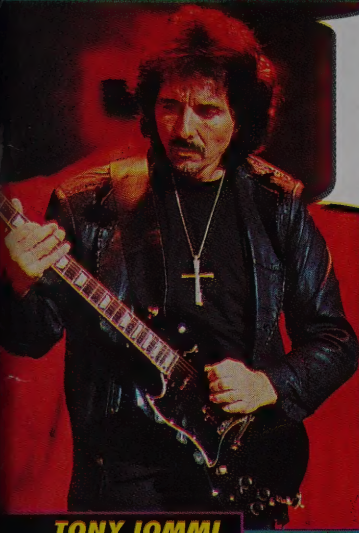
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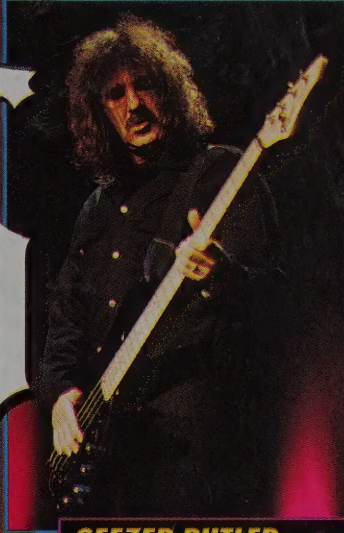
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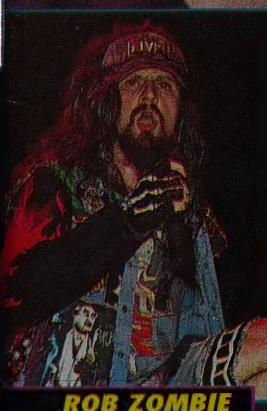
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EDITOR: Andy Secher

MANAGING EDITOR: Mary Anne Cassata

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

CIRCULATION MARKETING DIRECTOR:
Artie Uberti

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210 Route 4 East, Suite 401
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ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz
441 Lexington Ave., Suite 602
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WEST COAST REPRESENTATIVE

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Hit Parader Publications, Inc.
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CONTRIBUTING EDITORS

Vinny Ceccolini, Gail Flug, Lou O'Neill Jr., Jeff Kitts, Anne Leighton, Kevin Michaels, Pat Mitchell, Patti Romanowski, Pamela Shaw, Michael Shore, Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

Nick Charles, Tony Cutajar, Annamaria DiSanto, George DeSota, Rick Gould, Ross Halfin, William Hames, Nader Hashimoto, Glen LaFerman, Robert John, Gene Kirkland, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Greg Maston, Jeffrey Mayer, Lynn McAfee, David McGough, Ken Settle, Starfile, Anthony Stroppa, Jodi Summers, Jeff Tisman, Marty Temme, Chris Walter/Photofeatures, Mark Weiss, Frank White, Neil Zlozower.

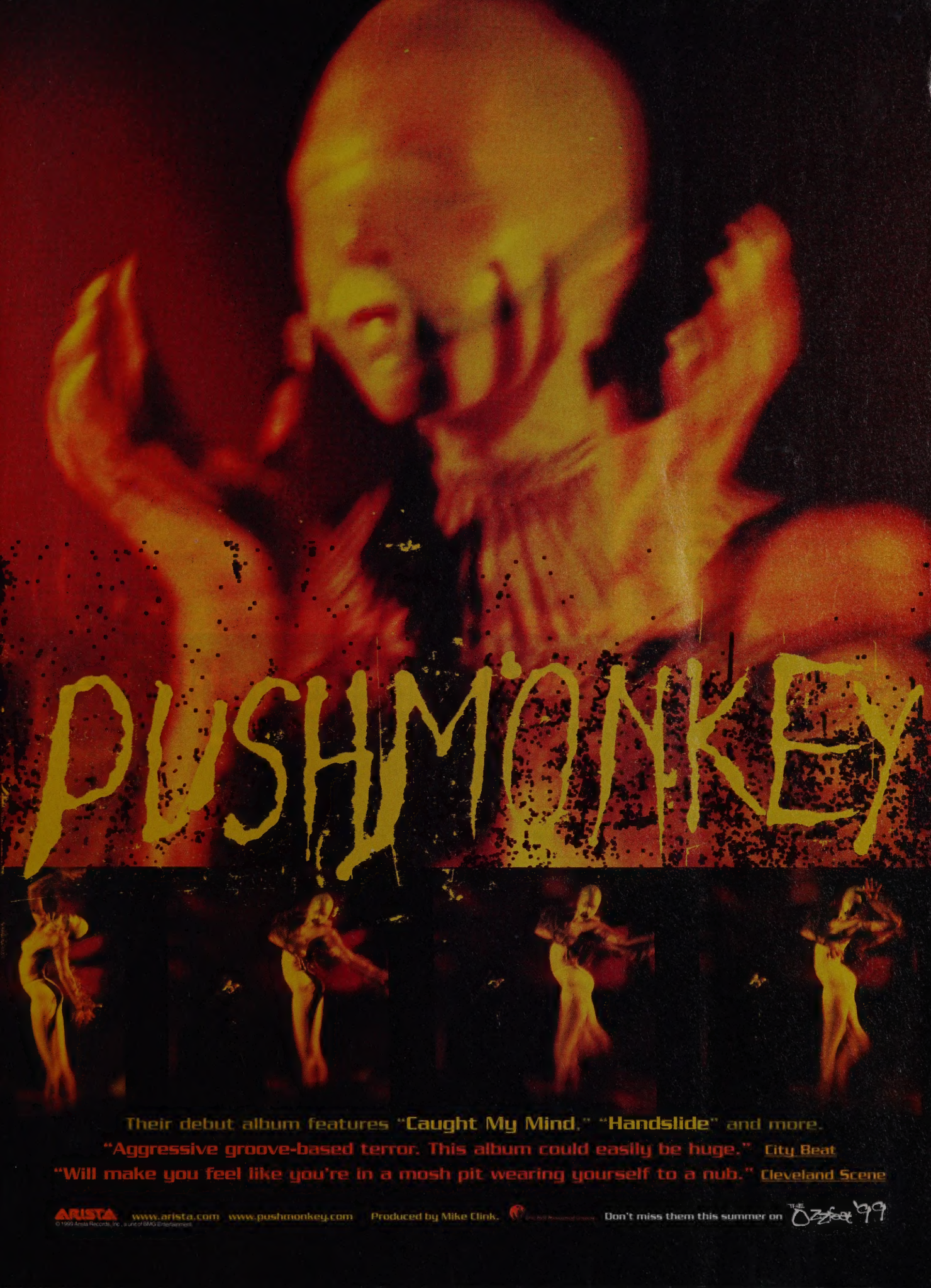
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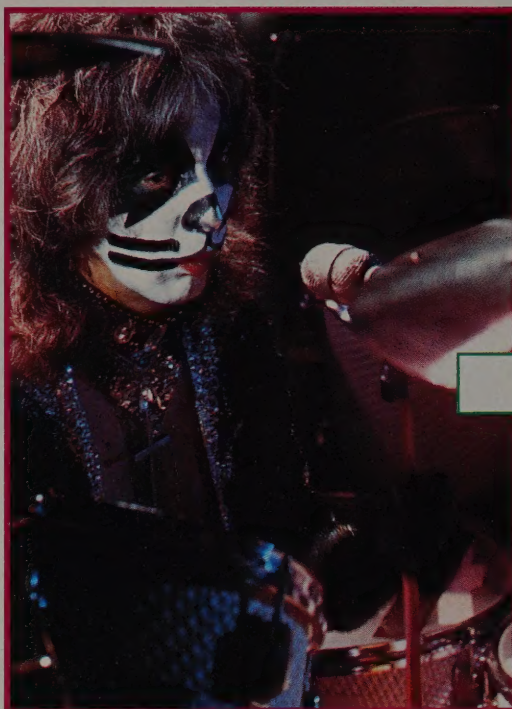
NEW STARS

Thank you for beginning to give more pages in **Hit Parader** over to new bands. I was getting a little tired of reading about Kiss, Pearl Jam and Metallica all the time. I still love those bands, but I also have become really fond of Rammstein, Korn and Creed. They are the future of hard rock, and while we should never forget about the form's past, we have to look ahead at all times.

Greg
Boston, MA

Sevendust rock my world! I can't wait to hear their next album. I saw them at OzzFest last summer and they were great, and then I saw them in a local place a few months ago, and they were even better. I think they have the potential to be one of the best metal bands of the next decade.

Reece
Wilmington, DE



I read **Hit Parader** every month, and you guys have really opened my eyes to some great new bands. I like the "Pick Hit" column you do, and by featuring bands like Psycore, Finger 11 and System Of A Down you've turned me on to some of the best music I've heard this year. Keep up the good work.

Andrea
Costa Mesa, CA

Kiss: Getting tired?

I am a fan of "classic" hard rock. I'm 18 years old, but I know that bands like Zeppelin, Sabbath and Purple are the foundation of the hard rock world. I'd like you to present more on those bands so that young fans can learn about the roots of metal and hard rock. I don't really care that much about newer bands, because to my ears all they're doing is rehashing the

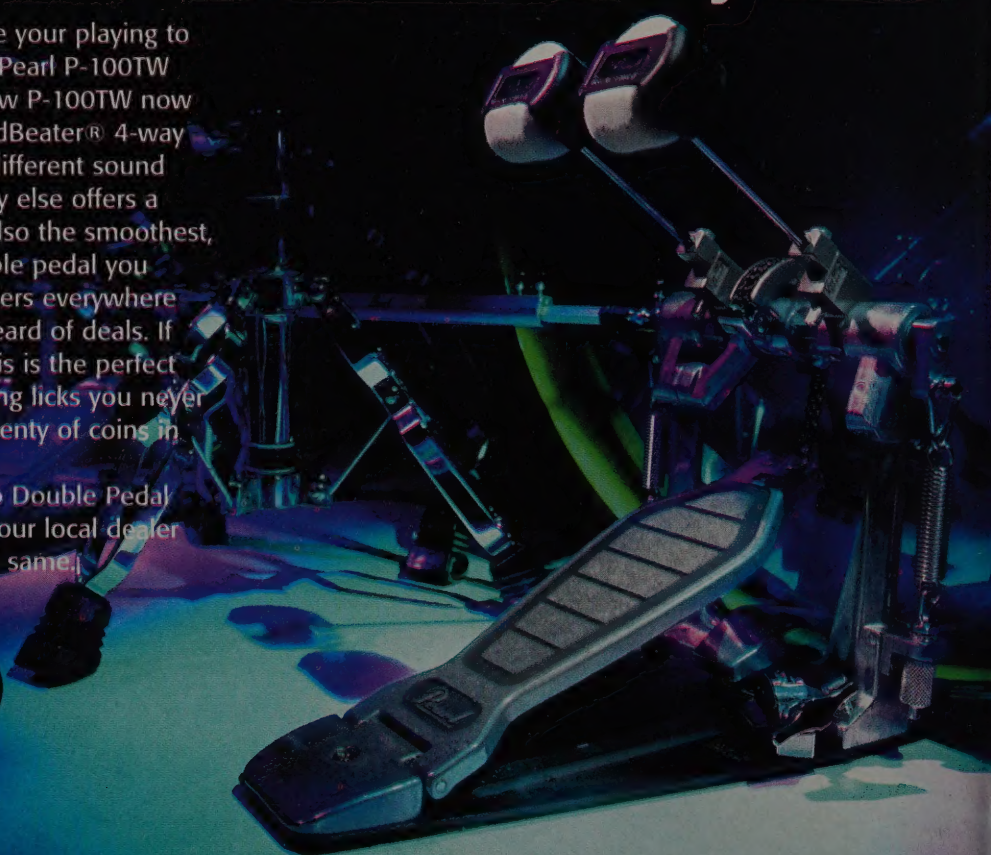
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Rammstein: On the rise.

things that the truly great bands already did.

Bryce
Minneapolis, MN

HEAVY IS AS HEAVY DOES

I'm so glad that hard rock has really expanded in recent years. Now a "heavy" band can have elements of rap or hip-hop in their approach and not be considered a sell-out by hard rock purists. Korn are brilliant at doing that, and I love them for being so daring, and for helping to reinvent hard rock in the late '90s.

Walker
Nashville, TN

I live for heavy rock. The heavier, the louder, the nastier, the better. I love Death Metal— but judging by some of the comments you've made over the years, especially in your *Indie Reviews* column, you seem to have a thing against those bands. That's too bad. Not everyone in this life has a cushy job like you do writing for a magazine. Some of us have problems... and that kind of music speaks to us.

Bill
San Francisco, CA

Why don't you put Pantera on the

cover of **Hit Parader**? They're the best metal band around, and you don't cover the often enough. What is it? Don't you think they're pretty enough to sell magazines? You know they're certainly good enough to have the respect of every music fan in the world. So get wise— we want more Pantera.

Ken
Houston, TX

PILOT TALK

I was so happy to hear that the Stone temple Pilots are back together. I hope

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they can keep their focus on the music this time and not let outside problems have a major impact on them. They're my fave band of all-time, and having them make a new album is really good news.

Brad
Portland, OR

When are you people going to get it straight? One month I read that the Stone Temple Pilots are breaking up for good. The next month I read that they're getting back together to make a new album. I know they've gone through a great deal over the last few years, and maybe even they don't know exactly what they're going to be doing next. But as a life-long STP fan, this "yes they are...no they're not" attitude is driving me crazy.

Gwen
Baltimore, MD



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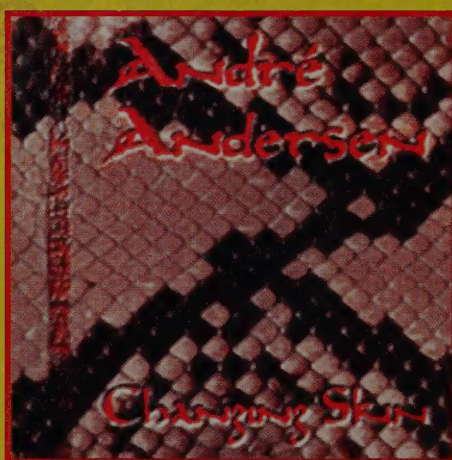
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I love the new Bush album more than anything I've ever heard. It rocks, but it has so much passion. I like that a lot more than a lot of the other things that are out there. I don't like rap and I don't like bands like Korn that bring elements of rap into hard rock. The beauty of rock and roll has always been its power and the instrumental skill of the people who play it. That's why I love Bush.

Mike
Kinnelon, NJ

MANSON MUSINGS

I like Marilyn Manson's album, **Mechanical Animals** more than anything else he's done. It shows the diversity of his style and his ability to bring in a number of classic rock elements into his music. People— especially those who enjoy criticizing his work— should recognize how brilliant he really is.

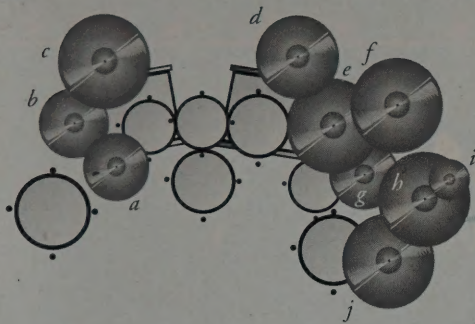
Brandy
Miami, FL

I've waited for this day for a long time. It seems as if the frenzy around Marilyn Manson has begun to die down. His latest album hasn't sold particularly well, and his tour didn't sell out. Now let's see how the guy reacts. I think he'll probably do even wilder things than before in a rather pathetic attempt to gain more public recognition. If he does, I hope many of his so-called fans will begin to see how little talent exists under the larger-than-life persona.

Kirt
New Orleans, LA

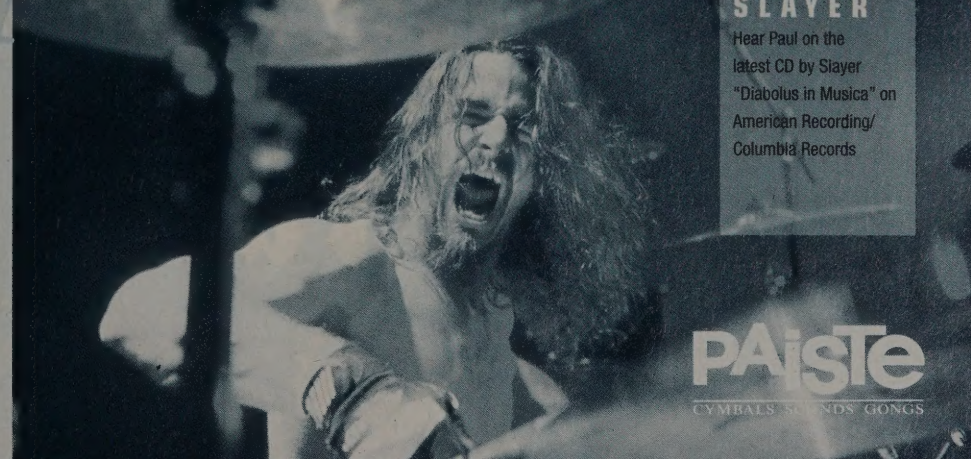
Where the heck is Trent Reznor? Has he fallen into a hole somewhere? I want new NIN music. I NEED new NIN music. Please Trent, help me!

Max
Atlanta, GA



- a) 15" 2002 Sound Edge Hi-Hat
- b) 19" 2002 Power Crash
- c) 20" 2002 Crash
- d) 20" 2002 Power Crash
- e) 22" Signature Dry Heavy Ride
- f) 22" Signature Heavy China
- g) 15" Signature Sound Edge Hi-Hat
- h) 22" 2002 Nova China (custom)
- i) 8" Signature Bell
- j) 20" Signature Dry Heavy Ride

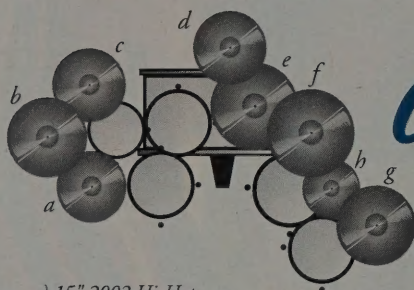
BOSTAPH



SLAYER

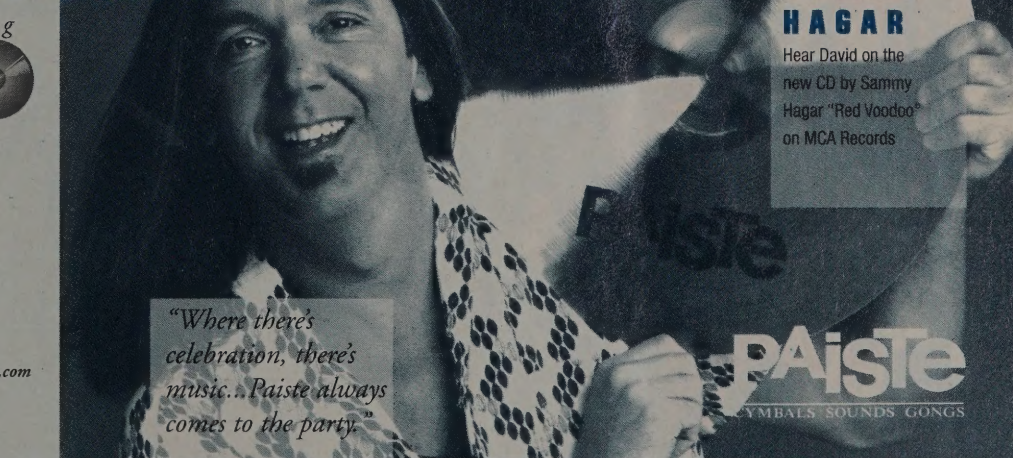
Hear Paul on the latest CD by Slayer "Diabolus in Musica" on American Recording/Columbia Records

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- a) 15" 2002 Hi-Hat
- b) 17" 2002 Crash
- c) 16" 2002 Medium
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- e) 20" Signature Full Ride
- f) 20" 2002 Crash
- g) 18" 2002 China
- h) 10" Signature Bell

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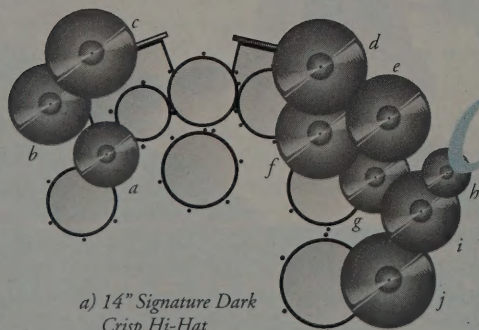
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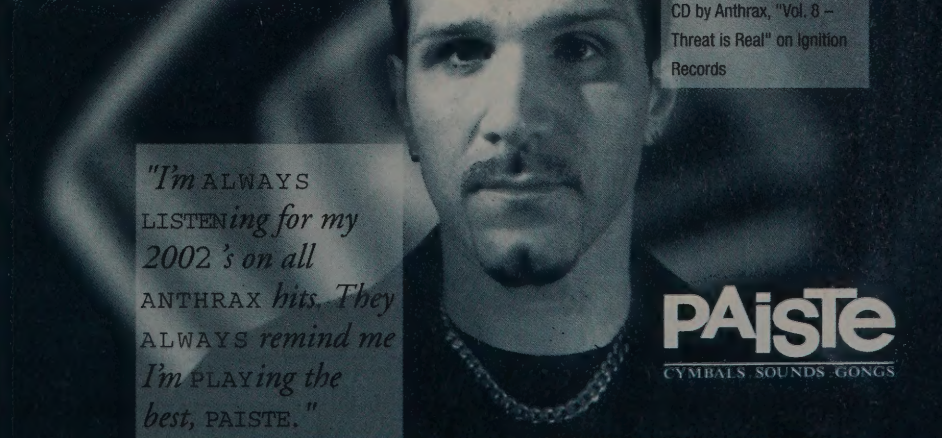
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- d) 20" 2002 Rude Ride/Crash
- e) 17" 2002 Rude Crash/Ride
- f) 19" Signature Dry Ride
- g) 14" 2002 Sound Edge Hi-Hat (Aux.)
- h) 12" 2002 Rude Splash
- i) 18" 2002 Novo China
- j) 20" 2002 China with rivets

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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

ROCK CONFIDENTIAL: IT'S ALL over, but the crying between Miss Courtney and Mr. Marilyn continues. What a doozie this one is! Yup— Courtney Love and Marilyn Manson have said, "Good Bye" and the only thing that surprises these ancient ears is simply how they managed to hold it all together for so long.

Courtney claims she up and quit Marilyn's tour in early spring; the Manson camp has another version. It's no secret that Marilyn was ranking-out Courtney every chance he got. Perhaps the straw that broke the camel's back was one MM muttered in Idaho. Quoth Marilyn: "Who was stupid enough to let their mom come up here and play for an hour?" Then Marilyn told the newspapers, "Courtney thinks she knows everything. I try to set her straight as to who the *real* rock star is."

On the other hand, any fairly-minded individual has to look at Courtney's side. As an acknowledged ex-heroin addict, Courtney just didn't think it was right that Marilyn incorporates a giant sign in his act constantly flashing: "DRUGS!!!" Anyway, it's all over between them and Courtney's friends insist it's for the best. "Look," an insider-whispered, "how much of Marilyn's antics could anyone stand. He's tearing out pages from the Bible. He even lifted a flaming cross completely configured from television sets. He's pretty far out there these days, that's all I can say." This one is really getting interesting!

QUICKIE QUIZ: Last month we lobbed you a slow ball. Yes, Bern is the capitol of Switzerland. This month, tell us how old the aforementioned Marilyn Manson turned this past January?

SECRET STUFF: It's one that's hush-hush for sure. What two metal rock stars swapped companions only for "one night" and watched their long-term relationships explode on one frenzied evening. Whew!

NO NAMES PLEASE: The wife of that multi-tattooed basketball player got miffed when she found him in a bed with two stunning models. Me lady promptly hopped on a jet plane and spent the weekend in her own bed with one of the most famous drummers in metal. These girls, girls, girls!

ROCK WIRE REPORT: Jon Bon Jovi, who's acting career is blooming pretty as a June tulip, has signed on with Matthew McConaughey and Bill Paxton in **U-571**. It's all about WWII. Universal will release ... David Lee Roth tried to hide, but that was him checking out the bondage show here in town recently. New Yorkers seem to be shocked at nothing... (Happy Birthday to our old friend James Hetfield. The genius behind Metallica turns 36 on August 8th. Many, many more, James)... Steven Tyler won the first round and his former, Cyrynda, will not be able to publish nude photos of the Aerosmith yapper. It's in a no-holds-barred tome Cyrynda's penned. Tyler feels the pix Cyrynda has are nothing less than pornographic. Now it's up to the lawyers to make a final decision. Still, Steven and

Cyrynda's only child, Mia, age 20, recently told the Fourth Estate: "He's a different man now. He's got two little kids. He's a family man. Then, he puts on his tights and makeup and goes on stage. I can see him rocking out when he's 80 with scarves around his walker. I hope that's what I'll be like when I'm older." Ma, truer words were never spoken.

OVER 'N' OUT: Tommy Lee's judge went whack-a-ding-hoy and ordered him to stay out of bars. Said the California jurist, Lawrence Mire, "Stay out of any place where

alcohol is sold." The Crue drummer respectfully uttered, "I understand, your Honor." Real "bars" are the alternative...

A famous female rocker sat through a stuffy business meeting with her ankle-length leather coat on. The pow-wow lasted for 60 minutes and the temperature soared, yet the lady would not remove the coat. Good thing she didn't... Hooray, hooray the Grammys are getting better! Metallica with **Best Metal Performance** for *Better Than You*. Plus Page and Plant copping **Hard Rock Performance** for *Most High*. And don't forget the ageless Aerosmith for **Rock Performance By A Group With Vocalist** for *Pink*. The Grammys have come leaps and bounds since the '60s when the Academy virtually ignited The Beatles. Crazy world, ain't it!... Springsteen's tour should begin soon.

SEE YOU NEXT MONTH. Until then, remember: Fools are preparing for the Millennium by pretending it's not coming.



Aerosmith: Big winners.

CAUGHT THE IN THE ACT

BY RON BRIDGES

SILVERCHAIR

One thing was immediately apparent to the 3,000 fans who had gathered to witness that evening's festivities. This definitely *wasn't* the same Silverchair that millions of followers around the world had grown to know and love over the last half-decade. Nope, the guys on stage playing the distinctive, heavy, emotive brand of rock that has served as this Australian unit's calling card ever since their debut disc, **Frogstomp**, first shot them to fame, may have looked vaguely familiar. But with their shorter hair, leaner bodies and more mature features, somewhere along the musical trail Silverchair had been transformed from barely post-pubescent hard rock sensations into a veteran unit with more than four years of touring experience under their collective belt. That's what growing up can do for you—it can turn three cherubic-faced 16 year-olds into handsome young men... and it can add a new element of musical drama to a band's sound in the process.

No doubt about it, with the release of their third album, **Neon Ballroom**, Daniel Johns, Ben Gillies and Chris Joannou are no longer the baby-faced sensations that initially won over the hard rock world back in 1995. And no longer are they the somewhat derivative, angst-filled trio whose music was continually being compared (and not always in a complimentary manner) to a host of hallowed rock practitioners from the past...from Nirvana...to Zeppelin...to Sabbath. This time around, it seems as if Silverchair had made a pointed effort to change their look, change their sound, and change their attitude. But as they stood on stage cranking out 90-minutes worth of material that drew equally from all three of their chart-topping discs, it seemed as if some of their fans were having a difficult time accepting the notion that their heroes had all grown up.

"It is a little strange to come back to a city we may have first played four years ago," Johns said. "The promoter and some of the local fans seem to recall us looking and acting a certain way. But we have changed a bit. We're a little older and wiser. Sometimes it takes a few seconds for them to realize that."

Once the gathered throng had become somewhat comfortable with the notion that this was indeed a new and improved Silverchair that they were witnessing, the evening began to take on an almost festive aura. With the group's new material blending almost magically with established favorites like *Tomorrow* and *Israel's Son*, the group's performance displayed both a razor-edged intensity and an expansive quality that it had previously lacked. In addition, these Ozz rockers had also begun to understand what putting on a rock and roll "show" was all about; rather than appearing as the occasionally stiff, often unsure stage performers they were back in 1995, this time around the power trio exuded an unmistakable confidence and an inimitable

ger. Before launching into the show's unquestioned centerpiece, the ten-minute long opus, *Emotion Sickness*, Johns actually addressed the crowd (albeit briefly), something he would never have dreamed of doing in years past. While no one will probably ever categorize this trio as "theatrical", there's no question that on their latest tour Silverchair have



Daniel Johns: "I think we have a better understanding of what we're doing on stage."

established themselves among hard rock's most entertaining on-stage units.

"I think we now have a much better understanding of what we're supposed to do on stage," Johns said in the band's post-concert dressing room. "It's more than just standing there and doing our best to deliver our songs. Our fans want a little more from us than that. We're not the kind of band that's going to start relying on explosions and fancy lighting effects because we want the focus to stay on the music. But we're there to entertain everyone as best we can, and I think on this tour, that's exactly what we're doing."

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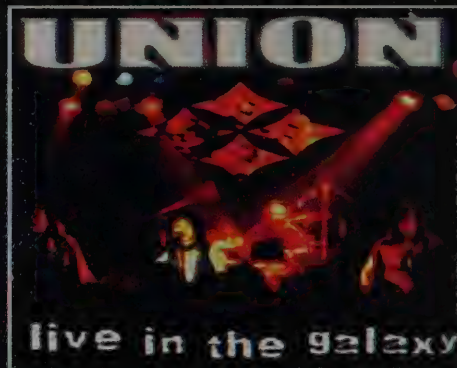
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ROCK ON THE NET

Throw the name Kiss into a search engine like Yahoo! and you come up with links to things like "French Kiss" and "Kiss and Tell." But if you stick with the rock band instructions, you eventually get what you need.

At first glance you'll realize that Kiss web pages are very member specific. We checked in with the page Ace Is God - but this site throws props to Gene, Paul and Peter, too at 206.186.91.1/users/~spacea/ The graphics are from Kiss' mid-70s prime. We were greeted by a

blistering guitar solo...and a bunch of links, so we left.

We chose *Kiss Otaku*, which promised to be "The most popular Kiss Website..." at www.otaku.net/kisso-taku.html. Wow! Before us lay dozens of Kiss options. We chose "The Girls of Kiss" button... knowing that Gene, Paul, Peter and Ace would appreciate it. Lots of smiles and cleavage. There was a "Kiss Girl of the Month" for every month— very cool. Ginger Hill was obviously a professional stripper, but Lefki was kind of cute. We clicked on her bio. When asked which member of Kiss she'd like to share a bathtub with and why, Lefki chose Bruce Kulick??!??

Kiss: Net effect.

"Who wouldn't?" she writes. "He is so kissable and sexy. I love him."

What a choice.... We clicked onto the *Kiss Army Finland* at members.xoom.com/pawel/. It was mundane by comparison— chat rooms and tour dates - we wanted excitement....

At Brad's *Kiss Page* www.angelfire.com/ky/kissarmy/, we checked out the tribute to deceased drummer Eric Carr. The simple homage declares, "In my opinion, Eric Carr was the best drummer in KISSstory. He definitely had the heaviest kick and treated the music better than any other KISS drummer." Amen.

We put Kiss + mp3 into a search engine to see if there were any Kiss songs available— legal or otherwise. To do this we plugged the word Kiss into the mp3.lycos.com/ search engine. Lo and behold there were a payload of songs involving the word "Kiss." There was the song *My Scarlet Life* by Ruby Kisses, and Brian Hyland doing *Sealed with a Kiss*...No Perfect Kiss, *Kissing A Fool* ... we went page by page looking for music by Gene, Paul, Peter and Ace. Finally, on the same page as the Vienna Boys Choir mp3 of *Kiss the Cross*, we found Kiss' *I Was Made for Loving You*. We double clicked— the site was closed down. Undaunted, we went deeper. There on page 350, was an mp3 for *Rock and Roll All Night*. We clicked on it and arrived at bigsun.wbs.net/homepages/rlela/reality1/kiss-rock_and_roll_all_night.mp3 where we got stuck. The screen declared, "We're sorry for the inconvenience, but at the moment, the GO Network cannot answer your information request."

We couldn't figure out how to get Kiss songs off the Web.... so we went on to another acclaimed '80s American metal band— Dokken... please don't ask us why, but we always just had a soft spot for Don and his oft-troubled boys.

A gentleman who bills himself as "Dokken Fanatic" in France e-mailed us to say this site is "really a must for all Dokken fans." Okay, we're curious. At www.club-internet.fr/perso/dokken we visited "the largest Dokken collection in the world." This is an online homage to a Dokken obsession. It offers listings for "collection," "galleries," "'80s metal," "links" and "guestbook." We went to the "collection." It opens with a quote—Dokken guitarist George Lynch



stating, "The largest collection that I have ever seen."

There are pictures of the Dokken fanatic's house decorated with posters and t-shirts and just about everything that has to do with Dokken. He owns a copy of virtually every Dokken disc ever released in the world, and all kinds of paraphernalia. The band should feel honored that somebody is so into them.

He's also really nice. On his Website he says, "If you come to France, visit my house, you're welcome!!" He's also putting together a Dokken tribute album— so if you want to get involved, check him out.

Next, we went to Keith Personett's Dokken page at www.osai.com/~kpersonett/dokken/. This site proclaims itself as "a tribute to DOKKEN, a band that usually had more turmoil INSIDE of it than around it." Keith knows, Don Dokken and George Lynch definitely don't get along. Looking to see how well the site was maintained, we clicked on "Dokken in the News" and got nowhere. We clicked on the ESP guitar link and got transferred to the ESP guitar site.

At Paul and Laura Dokken's personal joke page at home1.gte.net/dokken/JokePage.htm we found a joke to end this month's column: "A guy goes into a bar and orders a beer, suddenly he hears this tiny voice that says "nice tie." He looks around and doesn't see anybody. Then he hears the voice again, "nice hat too," he looks around again and doesn't see anybody.

He tells the bartender, "I keep hearing these tiny voices that are actually saying nice things but I don't see anyone." The bartender says, "Oh that's the peanuts, they're complimentary."

PICK HIT

BY DAVE SUSSEX

No one with more than five living brain cells to their credit can possibly refute the statement that the guitar is the living, breathing (okay, we *know* guitars neither live nor breath...so sue us) symbol of rock and roll. But for whatever reason, throughout the late-'90s bands that rely on pure guitar power to invigorate their musical attack seem to have fallen into a sorry state of disrepair. Stone-faced industrial synth purveyors and weak-kneed new-age pop proponents have done their best to deprive the rock form of much of its inherent six-string majesty, and according to many supposedly in-the-know industry observers, over the foreseeable future at least, "guitar rock" appears destined to remain about as au-courant as pastel-colored neck ties.

and it's difficult to deal with. But not only have fans reacted well to us, but the press and even other bands have too. It's great when a lot of musicians from other bands—who sometimes have the reputation for being more than a little jealous when it comes to saying anything nice about other groups—say nice things about you."

While their debut disc has begun generating a lot of attention on both sides of the Atlantic over the last few months, it has been Moke's live show that has been the group's most visible calling card over the last two years. During that time this expansive, expressive, emotive unit has played over 250 shows, at first cutting their rock and roll teeth in a variety of British clubs, then



"We've played a lot of shows for a band our age."

But with all the negativity that currently swirls around the guitar rock world, along comes a relatively unassuming band called Moke that just may be the ones to put the rock back in the roll. On their self-titled debut disc, this inventive, hard-hitting English unit has done more than their share to help bring the guitar rock concept into the modern age. Judging by such songs as *Down* and *Another Weekend*, vocalist John Hogg, guitarist Sean Genockey, bassist Alex Evans and drummer Johnny Morgan apparently prefer to keep the six-string self-flagellation that characterized the '80s scene to a minimum, instead focusing their abundant musical energies on creating tight memorable, guitar-driven melodies. And judging from the initial response the band's efforts have generated throughout their European homeland, their approach seems to be paying some mighty fast and mighty impressive dividends.

"It's been very interesting to see the way everyone has responded to what we've done," Hogg said. "When you make an album, you can never be really sure about how fans will react. You may love it, but others may just choose to pick it apart, for whatever reason. We've seen that happen with friends of ours,

as their acclaim rather rapidly grew, expanding their realm of influence by touring Europe with a variety of hard rocking acts. More recently, Moke has added yet another chapter to their fast-growing history book by hitting the road in the U.S. as the opening act for the Black Crowes. And, in all honesty, while **Moke** may be filled with power and passion from first cut to last, on stage this band's music takes on an even more exciting, impassioned sound.

"We've played a lot of shows for a band our age," Hogg said. "We've had two particularly memorable tours so far—one was a European tour with the industrial band Senser, and the other, obviously, was with the Black Crowes. The Senser tour was very interesting because their audience tends to be very into industrial rock; it was a challenge for us to win them over every night. The Black Crowes audience, on the other hand, was perfect for us. But most of those people still didn't know who we were when we did that tour back in February. Our album had just come out at that point. But we don't care who we play with. All we want is the chance to get on stage and show what we can do. We're confident that if you like good, guitar-driven rock and roll, then Moke is the band for you."

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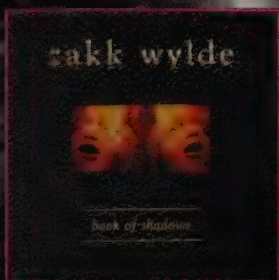
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Gallery Of Sound

It almost seems trite to say that the musical form known as heavy metal has had a rough go of it in recent days. Often relegated to appearances on small European "specialty" labels, and still derided by much of the world's press for its supposedly simplistic message and blatant attack, the metal form has been far from rock's fair-haired child throughout much of the '90s. But perhaps that's about to change... at least to some extent. With legendary metal masters like Black Sabbath and Kiss once again making their presence felt, a

"Heavy metal isn't a trend—it's something you feel deep inside."

purpose in mind—to celebrate the raw power and high-energy excitement that has long been metal's most hallowed calling card. But before anyone thinks that these guys are just some party-hearty metal machine, let it be said that contained within their new songs are some of the most cerebral lyrics and heart-felt emotions that one is likely to encounter this year.

"I still believe that heavy metal is among the most expansive and all-encompassing forms of music around," Flynn said. "Unfortunately, over the years it seems like just about any band that played guitar and had more than one amp on stage has been called 'metal.' Well, most of them aren't metal. What we play is *metal*! The concept that metal songs are just three chords that are thrown together is the exact opposite of our approach. For this album we spent months just writing the songs—taking them completely apart if need be and reworking

MACHINE HEAD



Machine Head:
"We're brimming with confidence these days."

METAL MECHANICS

BY CHRIS JOHNSON

new generation of fans have begun to embrace metal's bombastic appeal.

While to many rock followers of the late '90s metal appears as a somewhat dated and archaic musical style, the fact remains that there are still many fresh, young purveyors of the hard rocking style among us. Paramount among these upstart bands may well be Machine Head. And judging from the kind of reaction this young, California-grown riff machine has been generating thanks to the release of their third album, **The Burning Red**, vocalist/guitarist Robb Flynn, guitarist Logan Mader, bassist Adam Duce and drummer Dave McClain may indeed be the band best prepared both mentally and physically to lead a resurgent heavy metal form charging ahead into a new millennium.

"Heavy metal isn't a trend," Flynn explained. "It's something either you feel deep inside, or

you don't. It has been said before, but it's still true that metal is more than music, it's an attitude and a lifestyle. I think we've done well to make that attitude viable in the '90s, and this album is our best representation of that."

Since they first emerged on the music scene with the release of 1994's **Burn My Eyes** (which ranks as one of the most successful indie metal releases of all time, having now sold over 500,000 copies world-wide), these Oakland-based metal monsters have played a major role in redefining metal's role in the contemporary rock and roll world. While paying their respects to the metal form's glorious past, the members of Machine Head have made a habit of staking out exciting new musical terrain—a fact even more apparent on their latest disc. Following in the wake of 1997's highly successful **The More Things Change...**, the group's new effort seems constructed with one

them. We worked until we were satisfied, and we didn't stop until we were."

The band's dedication to their metallic craft can be clearly heard throughout their latest disc where each and every song explores an excitingly different avenue along the road to heavy metal salvation. Somewhat ironically, skillfully blended among their killer riffs and throat-wrecking vocals are housed a variety of distinctly '90s influences, including the slightest hints of hip-hop and hardcore. But at heart Machine Head remains a true-blue metal machine, a band well equipped to carry the style's time-tested traditions and sounds into battle against the forces that threaten to rob heavy metal of its rightful place in the rock pantheon.

"We're more of a unit than we've ever been before," Flynn said. "We're brimming with confidence thanks to the fact that so many people seemed to enjoy the last two albums and have already gotten behind the new one. We're not trying to be the saviors of metal or anything like that. We're just trying to be the best band we can be, and if by doing that we attract some people to metal, then that's great."



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HARD ROCK HAPPENINGS

FEST FEAST: Rumors continue to swirl throughout the rock world speculating about the demise of Black Sabbath following their six-week headlining OzzFest run. Some inside sources are saying that vocalist Ozzy Osbourne simply grew tired of the grind of having to answer to three musical "partners". Thus, the often unpredictable vocalist that he would only participate in Sabbath's Ozzfest appearances if guitarist Tony Iommi agreed to disband the group at tour's end. *****

DUST BOWL: Reporting from their top-secret recording studio located in the outskirts of Boston, the members of Sevendust say that work on their eagerly-anticipated second disc is finally reaching completion. Working with three different producers (including former Twisted Sister guitarist Jay Jay French), the band has constructed a tight, pulsating wall of sound that takes the concepts presented on their chart-topping debut to the next logical level. "I think the people who liked the

first one will like this one," said vocalist Lejon Witherspoon. "But we've tried a few new things as well— it's been very exciting."

DEF JAM: After a three year absence from the rock world, Def Leppard, the unquestioned kings of '80s pop/metal have returned with a vengeance. Their latest disc, *Euphoria*, finds these legendary British bashers in tip-top form, even working once-again with writer extraordinaire Mutt Lange (better know these days as the husband/producer for country sensation Shania Twain). "We are who we are," said vocalist Joe Elliott. "For a while we thought about trying new things— and we actually did that quite a bit on our last album. But this is the music we feel most comfortable making, and on top of that, we're really good at it."

MAIDEN VOYAGE: Another classic '80s band (see Def Leppard, above) that's

apparently planning a big comeback is the one and only Iron Maiden. Now back at full-force with the return of vocalist Bruce Dickinson and guitarist Adrian Smith (who join hold-overs Steve Harris, Dave Murray, Nicko McBrain and Janek Gers) the band's new six-man lineup is currently in a Portuguese recording studio putting the final touches on a new album. Before State-side fans even get to hear that disc, however, the band will be hitting the tour trail, bringing their legendary stage show to America throughout the summer.

MANSON MANIA: Heads are still shaking and tongues are still wagging on both coasts over some of the crazy things that have gone on in recent months in the always-unpredictable world of Marilyn Manson. First there was his on-going, on-stage war of words with Hole's Courtney Love (when both bands were touring together) that ostensibly forced Hole to prematurely leave the double bill. Then there was Manson's ankle-twisting performance in Los Angeles which made him cancel an all-important West Coast date. Those around the Manson camp are saying things are getting crazier and crazier by the day.

PANTERA UPDATE: After seeing their recording plans delayed for more than three months as they toured North

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BLACK MARK STRIKES AGAIN

America with Black Sabbath, Pantera report that they're back at work in their Texas-based home studio. "Takin' a break and going out on the road with Sabbath was the best thing we could do," said guitarist Dimebag. "We came back in here so full of energy and ideas that the toughest thing that we had to do was figure out how to keep all that energy in focus. It was really a great feeling to have."

PHANTOM KISS: Paul Stanley on stage? Paul Stanley dressed in a black cape? Paul Stanley cloaked in a white mask? Doesn't sound so strange to us... just like any night in concert with Kiss. But in recent weeks Mr. Stanley has been donning this strange apparel for his role in the theatrical musical *The Phantom Of The Opera*. So far he's been getting rave reviews in the demanding role. "It's something I've always wanted to do," Stanley said. "And it's been a very rewarding experience for me." No word on how Stanley's on-stage success will directly affect any future Kiss plans.

WHITE RETURN?: While Rob Zombie continues to deny it (or at least make light of such stories), rumors are continuing to sweep through the rock underground that White Zombie may reform before the end of the year. With Rob having gotten his solo "jones" fixed over the last year, it indeed seems possible that the WZ gang—one of the most successful hard rock acts of the mid-'90s—may consider a reformation. "That's what I keep hearing," said a well-placed source. "But until I hear it from Rob, I'm not going to believe it."

KORN POPPINGS: With the success of their recent **Family Values '98** live disc, it seems as if Korn have turned their attention towards this year's FV tour. While it's still a little early to know all the details (the full tour itinerary should be out right about the time you read this), it seems as if the Kornsters are putting together a tour package that will at least rival last year's eclectic pairings. "We like putting together artists that on the surface may not seem that compatible," Munky said. "But once you hear them all play together you understand why we dig them."

GOOD PILOTING: It looks like it's finally coming together in a big way for the Stone Temple Pilots. After years of false leads, personal stumbles and major disappointments, it seems as if Scott Weiland, Dean DeLeo, Rob DeLeo and Eric Kretz have settled their past differences and forged ahead on their new album. The disc should be out by mid-summer, with a massive tour to follow. "We can't wait to have people hear what we've been up to," Weiland said. "It's so heavy and so good. It's gonna let everyone know that we're back right away."

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There now can be little doubt that Korn are the kings of all they survey. Their albums, like the recent chart-topping **Follow The Leader**, routinely sell millions of copies. Their tours—ranging from their summer-style *Family Values* outings to their own arena-filling road ventures—rank among the most successful live presentations in the rock world. And their sundry other activities, including their on-line web sites and their own Elementree Records label have helped make these So Cal rap/metal masters (comprised of guitarists Munky and Head, vocalist Jonathan Davis, bassist Fieldy and drummer David) the most recognized and respected artists currently inhabiting the hard rock world. Recently we caught up with the ever-talkative Fieldy to discuss all the latest poppings in Korn's musical world.

KORN BLAZING the PATH

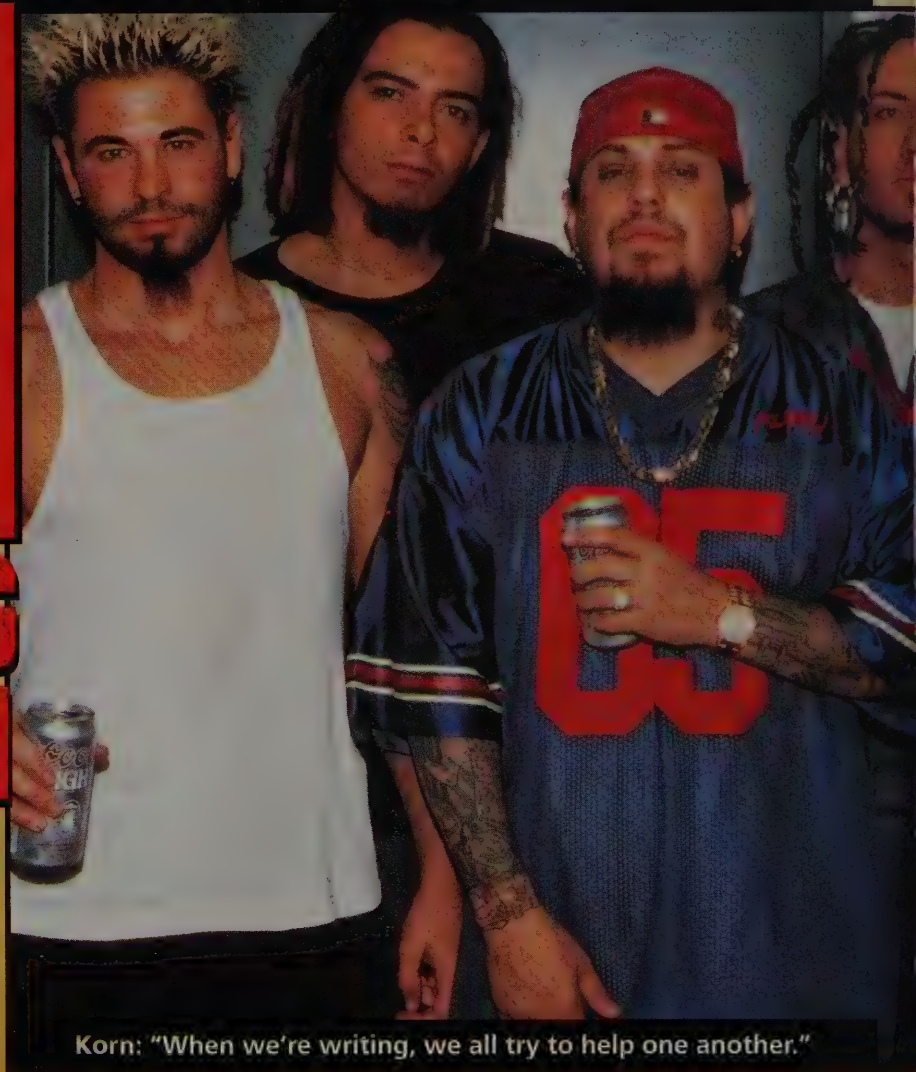
BY RON GABRIEL

Hit Parader: What do you feel that you bring to the whole Korn musical machine?

Fieldy: I'm the bass player, but my sound is more like a drummer. I'm a percussion-sounding bass player. A lot of times people think that what they're hearing is drums, and it's actually the bass. For instance, when Les Claypool of Primus heard a song like *B.B.K.*, he said "that's a pretty cool double kick." And it wasn't—it was my bass. On the business side of things, I do all the T-shirt designs and all our merchandise. I think everybody could do that—they're just lazy. So I end up being the one that does it all. I come up with a bunch of designs, and show them to the band. They either approve or disapprove.

HP: How would you describe Korn's creative process?

Fieldy: I think everyone puts in their own distinctive part. I guess that's what it is. Most of the time when we write, David, Munky, Head and I will do all the music and then Jonathan will come in and he won't write lyrics immediately—he'll sing a melody of just nonsense words and then write the lyrics later. On this album we were getting Jon to try writing lyrics without having a melody first. We were just playing along with his words and let a melody come out as the



Korn: "When we're writing, we all try to help one another."

"I'm the bass player, but my sound is

words were flowing. So we did a little bit of different stuff on this album. We actually wrote a couple of music parts around a melody that he already had. That's different from what we did on our other albums. Musically, when we're writing, I think everybody helps each other. Sometimes Munky will be working on something and I'll tell him to try something a little different. We help each other—especially if we're having problems.

HP: Some people have noted that **Follow The Leader** has a different "feel" to it. Do you agree?

Fieldy: I guess that's what happens when you have a budget of \$500,000 rather than \$150,000. That's production right there. If you have the money, you can make things

happen. Of course this album is gonna sound better 'cause we had a bigger budget to work with. We also just got out of a 1902 studio and moved into an updated 1999 studio. Pretty much all of us put the modern technology to use. We broke out all the new pedals and effects and stuff like that.

HP: Do you have a favorite song on the album?

Fieldy: On this album there is so much variety that it's really hard to pick out a favorite because they're all different. But if I had to play one song for somebody, I guess it would be *Freak On A Leash*. I think it has a bit of everything that Korn is about. I tend to like that one the most.

HP: Korn has had such a major impact on today's rock scene. Do you like the music

you're hearing out there?

Fieldy: I think it's pretty horrible right now. I hate alternative music. It's crap. It's garbage, it's so weak because it all sounds the same. But I think in the next few years it's gonna start getting really good. I don't want to say we're responsible for that change, but I think we've helped. There's really no label for what



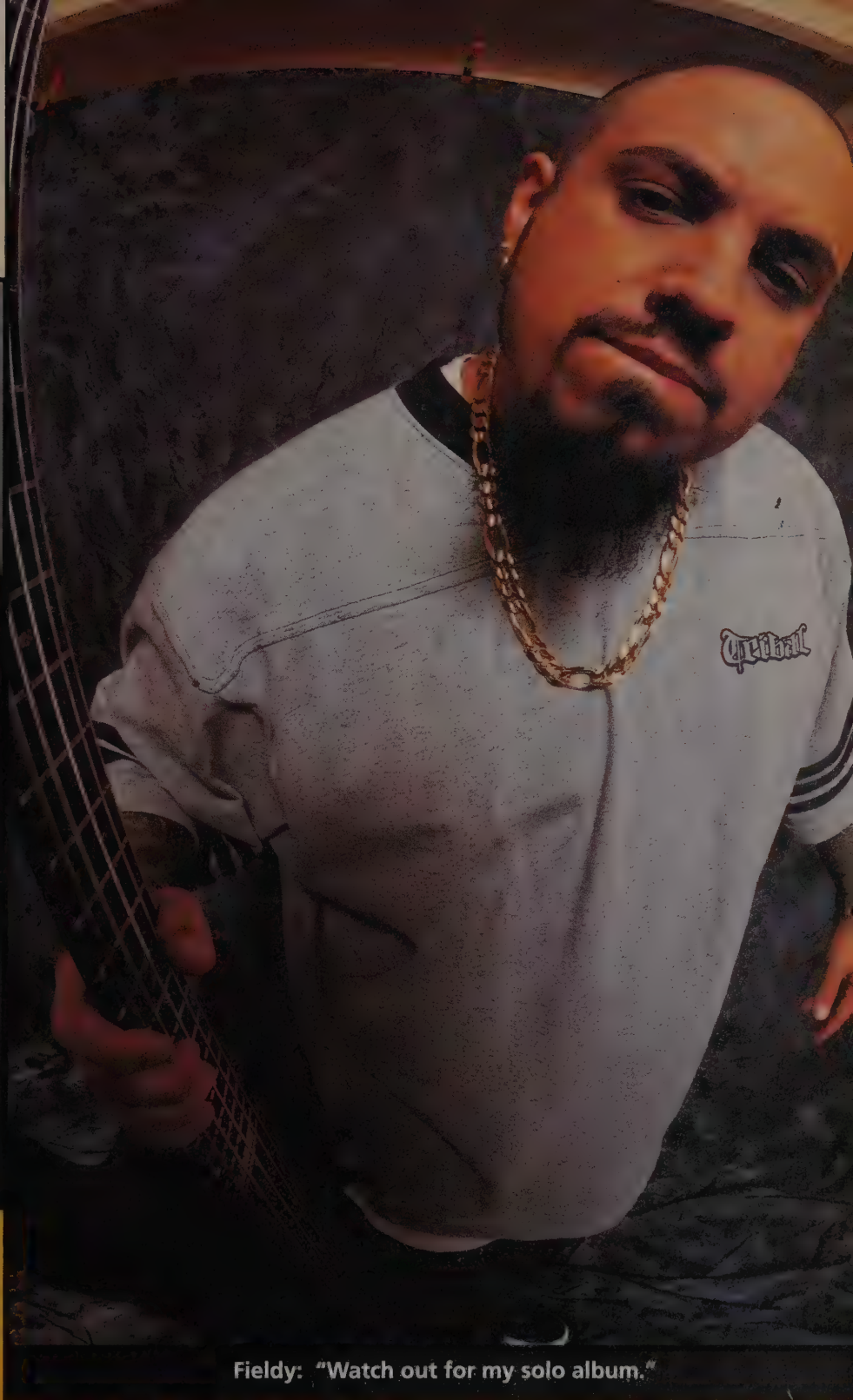
re like a drummer."

we're doing. I mean, Pearl Jam were called grunge. And other bands were called heavy metal. What's Korn really like? We have so many different things going on that you just can't label us. Nobody has ever labeled us.

HP: If you could only have five albums to play over and over again, what would they be?

Fieldy: Follow The Leader, for sure. Maybe the last Chris Rock comedy album. Then I'd want the biggest old-school hip-hop compilation you could get so I could have a whole variety of things. Then maybe Psycho Realm, and then the Erykah Badu live album—she's amazing.

HP: When you see Korn perform on stage, it's like you're a five-man machine. How does that kind of chemistry develop?



Fieldy: "Watch out for my solo album."

Fieldy: We just feed off of each other and the crowd. We push ourselves so hard that when we finally come off stage we sometimes feel like we're gonna collapse. A few times, we have! And I don't know how everyone else in the band feels, but when we're up there and the music is loud and the crowd is hot, I feel like goin' crazy. The crowd enhances our performance, but I think it's the music that makes me feel that way.

HP: What would your advice be to a strug-

gling young musician?

Fieldy: I guess I'd have to say don't give up. That's the key. You can accomplish your dreams if you're good enough, and you're lucky. You've got to do it because you love it, not because you want the money or the fame. If you're good, those things will come.

HP: By the way, what's up with your solo album?

Fieldy: Yeah, it's called **Fieldy's Dreams** and it'll be coming out soon. I play all the instruments on it. Keep an eye out for it.

PHOTO: ANNAMARIE DISANTO

STATIC-X

BY RICK JARVIS

Wayne Static can vividly recall the moment. The electric-haired frontman for Static-X still ponders the strange fates that lured him to a Mid-American flea market almost 15 years ago. It was there, hidden among the standard bric-a-brac and used household utensils that comprise the classic flea market ethic that Static encountered a dog-eared, century-old book titled *Wisconsin Death Trip*. It was a strange tome, one filled with turn-of-the-century photos and news stories—but rather than capturing the idyllic small town atmosphere one might expect, the book put a decidedly different bent on all it set out to portray, and that ambiance hit Static like a sucker punch to the gut.

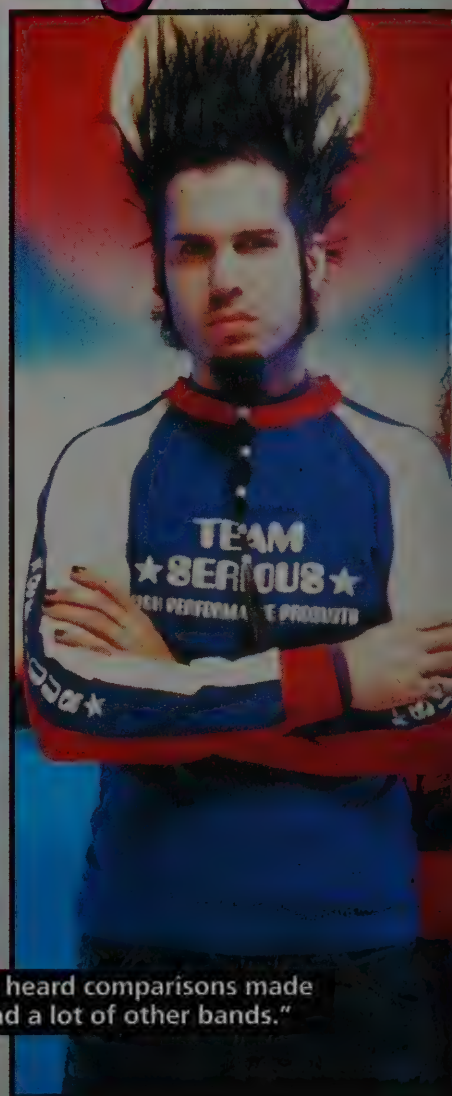
"That book is a collection of photographs and articles detailing life in a small Wisconsin town," Static said. "It was all very strange, very unexpected. I was blown away from the very first time I saw it. There were pictures of babies in coffins, reports from mental hospitals, details of murder scenes... all very haunting. It made a huge impression on me."

Apparently the impression that book made on Static was so great that when it came time for Wayne and bandmates Kochi Fukuda, Tony Campos and Ken Jay to title Static-X's debut disc, the obvious candidate was **Wisconsin Death Trip**. The band knows that most of the fans who hear this unit's hard-edged, metallic sound won't know the full story behind their album's title (unless, of course, they read this oh-so-informative article), but such details do little to deter this L.A.-based unit from forging ahead with their admittedly bizarre and unabashedly entertaining rock and roll approach. Already the music of Static-X has drawn comparisons to everyone from White Zombie to Ministry, and while this quartet are humbled by such notions, they still insist that rather than drawing on earlier bands for their primary artistic inspiration, they are attempting to bring something quite unique to the rock and roll world.

"We're just regular guys playing the music we love," Jay said. "I don't have any grand stories about John Bonham



Static X: "We've heard comparisons made between us and a lot of other bands."



handing me his drum sticks or anything like that. We're just four people who were reared on Kiss albums that decided to come together, play music, and have fun while doing it. I think that's why we've been able to connect with so many people. We've heard the comparisons that have been made between what we do and what some other bands are doing. That's great and we appreciate it, but we'd much rather have people try and appreciate what we're doing on its own merit."

The fact is that **Wisconsin Death Trip** may not be the first time that some sharp-eared rock fans have encountered Static-X. Two of the band's songs—*Bled For Days* and *Push*

It (both of which resurface on their debut disc) already served the purpose of making the metal masses aware of this fearsome foursome with their respective appearances on the *Bride Of Chucky* and *Extra Values* albums. But the frantic responses those tracks received at rock radio stations nationwide, only served to whet the appetites of those who longed for more of the rugged guitar work, blood-curdling vocals and inspired lyrical forays that have become Static-X's most recognizable calling card. And now with the appearance of **Wisconsin Death Trip**, an album featuring such dark, often disturbing tracks as the band's touching

ode to personal relationships, *Love Dump*, it would seem that these strange-yet-extremely-dedicated lads are about to make a lasting impression on the often jaded rock and roll scene.

"We believe in the old-fashioned work ethic of touring day in and day out," Jay said. "We'll do just about anything that we

We never wanted to be a band that signed a million dollar advance then disappeared a year later."

It certainly has been an interesting trip to the upper echelons of hard rock society for the Static-X brigade. With Static hailing from Michigan and Jay from Illinois, the band's Mid-western roots run deep. In fact, back almost a decade ago, the first version of the

Coast... where dreams of dark clubs filled with blondes in bikinis filled their collective consciousness.

Of course, the reality of the situation was to quickly prove far less appealing than their highly anticipatory perceptions, and for the next five years the band (which had rounded out their lineup with the addition of Campos and Fukuda soon after venturing west) struggled to slowly build their rep on the always-competitive So Cal scene. But as is so often the case, persistence and hard work—along with more than a modicum of talent and stage presence—eventually brought Static-X's



"We're four guys reared on Kiss albums who've come together to make music."

"rhythmic grindcore" sound to the attention of the major labels. By early 1998 the band had inked a deal and within three months they found themselves sequestered in an antiquated L.A. recording facility laying down the tracks that now comprise **Wisconsin Death Trip**.

"I don't think anything in the studio had been updated since about 1971," Static said. "But that atmosphere was fine for us. Our goal was to try and replicate the sound we get in front of an audience when we got into the stu-

ON THE EDGE

can in order to make people notice us just a little bit more. We hand out flyers at our shows, and bring copies of our records to stores. We'll do whatever press is asked of us, and we'll make an effort to visit every radio station we can. We take the time to meet our fans and we try to do everything else that could possibly help us get a step ahead.

band—a unit called Deep Blue Dream—shared a Chicago rehearsal space with a then little-known area act called Smashing Pumpkins. But after realizing that both the climate and the musical atmosphere of the West Coast was more conducive to their way of thinking, the fledgling Static-X packed up their amps and headed for the Left

dio, and for the most part I think we did exactly that. To my way of thinking, there's nothing worse than going to see a band that can't make you feel like their live show is an extension of their recorded music. Our shows are like mini-raves—an unrelenting and intense experience that affects all of the audience's senses."

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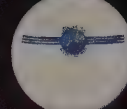
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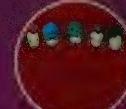
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38516 machine head
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38521 m. manson
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38525 m. manson
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38558 m. manson
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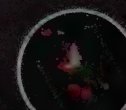
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BY DEBBIE TOPPING

Unless you're blind as a bat and totally insensitive to the whims of contemporary society, you can tell when Rage Against the Machine is preparing to release a new album. That's when their political visibility raises to a near-fever pitch. Look back over the past six months—they've been battling for the recognition of all sorts of social activists, ranging from convicted cop killer Mumia Abu-Jamal and jailed activist Leonard Peltier as well as fighting for the rights of the indigenous Mexican Zapatistas.

It's certainly been an intense time for vocalist Zack de la Rocha, guitarist Tom Morello, drummer Brad Wilk and bassist Tim Commerford. The band's hot-burning political fire has fueled their third sonic

apart), this time around the album-making process was a veritable state of Zen. Tom is quick to praise each band member, saying that he's never heard Tim's bass sound so focused, and that Brad's drumming was "awesome." Phenomenal is how he described Zack's vocals on new opuses like *Gimme, Gimme*, *Gimme That Windows 95* and *Love That Flat Tax*. For even more socio-political irony the album will include coupons for a free Cherry Coke Slurpee at a local 7-11 and a civil service registration card. Buy **...We Love Our Elected Leaders** and you too can become a quintessential part of American society.

"We're excited to do our part," declares Tim with a grin. "Our founding fathers set up a great blueprint for this nation and it's good to see every one of their visions being

stage that fateful night to help raise money for the federal appeal of what some still believe may be an incorrect conviction.

Politicians didn't like the concert concept. Government officials, local police groups and even the venue's organizers came out against the planned benefit for Mumia. Howard Stern, the King of All Media, went so far as to cover the topic (in all its controversy-riddled glory) on his nationally syndicated radio show. Tom Morello and Maureen Faulkner, the officer's widow, argued the pros and cons of both the concert and of Mumia's pending appeal.

"The fundamental point in this whole case is that the Mumia Abu-Jamal trial was unfair," asserts Tom. "You simply cannot execute a man who has not received a fair trial."

RAGE POLITICALLY CORRECT AGAINST THE MACHINE

"The mainstream press doesn't know what to make of us."

social assault, **We're Prepared to Fight and Die For Our Country Because We Love Our Elected Leaders**. This sardonically-titled opus is crafted in the style that Rage's loyal legion of fans have grown to expect—featuring healthy doses of that brand of raucous, political, hard-rap, hop rock that has become this platinum-coated unit's most recognizable style. You'll hear it filling songs like *Proud to Be a Part of the Pepsi Generation*, and you'll instantly know what the Rage is all about.

"The new stuff is absolutely rocking," promises Tom. "There are some tsunami-size riffs on this outing."

For this album, Rage recorded 15 tracks in Los Angeles with producer Brendan O'Brien. Passion for their artistic/political causes made recording the new disc relatively easy work for Tom, Brad and Tim—their musical contributions came quickly. Last to finish was Zack, who spent weeks mostly on his own carefully crafting lyrics expressly designed to release all the poignant venom that lurks within his rock and roll soul.

"It's head and shoulders the best Rage record," praises Tom. "We wrote this album getting along better than we have in a long time, and that situation allows the best material to come to the surface."

Compared to past band recording sessions (during which the band almost fell

followed exactly as it was intended. God Bless America! I pledge alliance, to the flag...")

Oh, those Rage guys and their new songs. If you've been following Rage Against the Machine at varying times during the last six months, you would have gotten a distinctive whiff of their new music. As any self-respecting Rage fan knows, the band has a tendency for debuting material in decidedly political performances. As they went to work on the new album, their social consciousness was piqued. They worked out music as they continued to fight the good fight for the world's most disenfranchised people.

"That seems to be the way we air our new material," concurs Tom. "Whether it's a benefit for the Zapatistas, or Leonard Peltier, or Mumia... we work out our new material under fire."

As if to reflect Tom's words, as **...We Love Our Elected Leaders** was being readied for the raging masses, the band delivered three new tunes to an enthralled audience at the controversial benefit for Mumia Abu-Jamal on January 28, 1999 in New Jersey. Of course, Mumia is no ordinary activist—he was a Philadelphia radio journalist who is sentenced to die for the 1981 slaying of police officer Daniel Faulkner. Rage Against the Machine, the Beastie Boys, Bad Religion and Black Star took to the

Zack made Rage's standpoint very clear while the band was onstage at the Mumia performance. "Let me say straight up that tonight's benefit is not to support cop killers, or any other kind of killers," Zack told the captive audience. "If there were no question about the guilt of Mumia Abu-Jamal, we would not be holding this concert. But whether Jamal is guilty, or is himself the victim of an outrageous miscarriage of justice, is precisely what is at issue."

Clearly it is the rage of Rage that inspires this machine's writing, a fact once again made clear on their latest album. Whether or not you agree with their highly-charged political stances, you have to admire them for standing so tall in the face of controversy. In these vanilla run-for-the-hills times, fewer and fewer people are willing to publicly stand up for their beliefs. Despite all the success that has come their way, including two earlier platinum albums, that has never been a problem for these guys.

"Rage Against the Machine is not a stranger to controversy," Zack confirms. But we believe in the causes we stand behind. This isn't some sort of publicity gimmick. Perhaps our activism confuses some people, and we understand that, but it's what we'll always be about."

PHOTO: ANNAMARIE DISANTO



ZACK DE LA ROCHA
HIT PARADER

Orange County is nestled deep in the recesses of Southern California's richest suburban enclave—as far away as humanly possible from the crime, pollution and gridlock of The Big City. Despite the mostly rich, mostly white, mostly conservative bent of the community, over the last decade the Orange County music scene

"We're from Orange County, but the area's music hasn't had that much impact on us."

scene' at any given time. We just focus on Lit."

These four guys have been focusing on the task at hand for the better part of the last decade. First formed in 1990, Lit

turn the album into anything more than a marginal commercial success. Still the commotion created by their debut was enough for a major label to step forward and offer the Lit boys a deal.

"We didn't want to be any sort of 'buzz band'," said A. Jay. "We didn't want ten labels liking us—we just wanted one to love us. When we first met the people from our label, we knew they were the ones. They understood us."

Apparently the understanding between label and band was so great that Lit actually agreed to enter the recording studio to begin work on **A Place In The Sun**

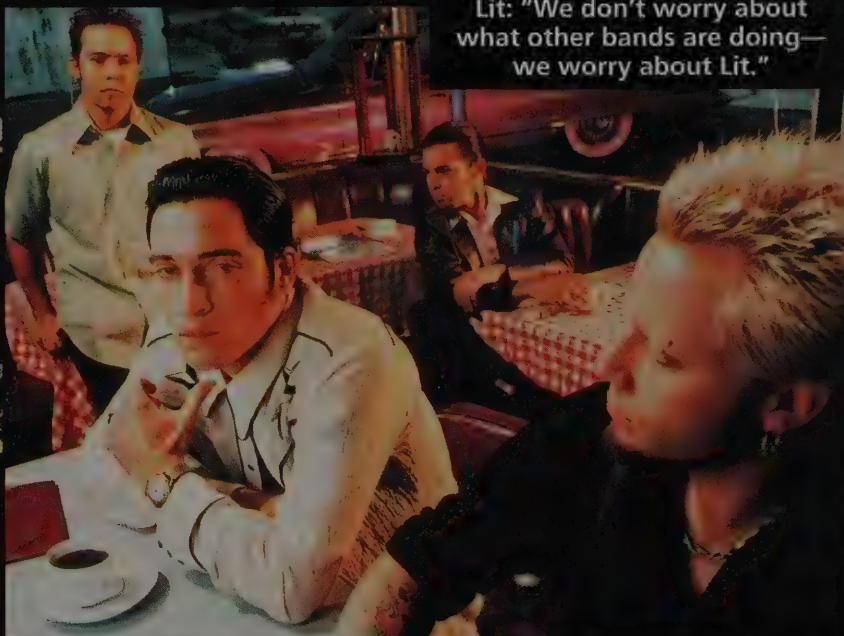
LIT LIGHTING IT UP

BY ROBERT CARTER

has proven, somewhat surprisingly, to be one of America's most sure-fire producers of cutting-edge rock acts. From the Offspring to Korn, the area has become world-renowned for its ability to crank out bands with a decidedly different perspective on the contemporary music scene.

With all that in mind, along comes a band called Lit—a hard-rocking yet eminently eclectic four man group seemingly destined to add yet another exciting page to Orange County's already-brimming rock and roll history book. As proven on their major label debut, **A Place In The Sun**, vocalist A. Jay Popoff, guitarist Jeremy Popoff, bassist Kevin Baldes and drummer Allen Shellenberger have created a raucous, rowdy, yet eminently listenable style that marks them as a potential force in the late '90s music world. And while they proudly call Orange County home, this road-tested hard rock act quickly dismiss any notion that they're carrying on their area's noble rock and roll traditions.

"We grew up in Orange County, but I don't think it would be right to say that we were really influenced by much of the music that went on there," said Jeremy Popoff. "We've probably been more influenced by bands like Iron Maiden and Elvis Costello than anything in Orange County. We have our own warehouse in Anaheim where we practice and write our songs. We've never worried about what other bands are doing, or what might be viewed as the 'hot



Lit: "We don't worry about what other bands are doing—we worry about Lit."

took their diverse influences and seemingly boundless energy and put them to work in clubs throughout the So Cal area. Creating an image as a high-stylin' unit (both of the Popoff brothers tool

around town in vintage Cadillacs), Lit soon emerged as the most popular attraction in the area—a fact that eventually allowed the group to record their debut album, **Tripping The Light Fantastic**, for an indie label in 1997. That disc's heavy rhythms and eminently angry attitude garnered rave reviews from both critics and college radio programmers, but that wasn't enough to

even before the ink on their deal was dry. Featuring such tunes as *My Own Worst Enemy*, *Down* and *Quicksand*, the album may not be quite as bang-your-head heavy as their debut. But through its expansive use of instruments (there is actually a horn section on *Happy*), the group has managed to explore new rock and roll horizons while maintaining their decidedly hard-hitting style. And perhaps even more importantly for the band, with the appearance of their second disc they know it's time to return to the road, where Lit's always-exciting live show has already won rave reviews from coast to coast.

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SEVENDUST

HEAVY HANDED

BY VINNIE PENN


"I could possibly kick everyone of the Backstreet Boys in the nuts and not lose any sleep about it. One of 'em bothers me so badly." Sevendust axe-man Clint Lowery makes no bones about his distaste for the pubescent balladeers. After a two-year bout on a tour has pushing his band's self-titled debut (playing in some areas up to four times), mincing words is beyond him. Besides, it should come as no surprise to anyone who has felt the floor beneath their feet shimmy while Sevendust tunes like *Black*

"Playing music is sure better than flippin' burgers."

and *Speak* are being played that these boys and those of the Backstreet are worlds apart,

"No, we're not a ballad band," is about as deep into the comparison that Clint will get. "I just don't like the traditional ballad. I don't like the Def Leppard and the Firehouse kind of ballads, I like eerie things. I listen to all kinds of melodic music. It's just gotta be tasteful and done well, with heart and soul, and not with typically cheesy lines and cliché hooks."

Lowery considers the brooding rocker, *My Ruin*, to be as close to a ballad as Sevendust gets and even deemed it a "demented" one at that. Truth be told, there are potential power ballads on the group's freshman effort (try *Bitch* and *Prayer* on for size), but "demented" as an adjective is only apropos for *My Ruin*. Vince Horsby's mood-setting and attention-getting bass line secure that, even though once Lowery and partner-in-crime



Lajon: Emerging as one of metal's most acclaimed young singers.

PHOTO: EDDIE MALLUK

John Connolly fire up their six-strings, you may as well take the second "a" and the "d" out of the word ballads. It's all balls. Drummer Morgan Rose comes in like a freight train, and lead singer Lajon makes the vocal transition as smooth as the whiskey you'd drink while listening to the band.

These Atlanta-based headbangers do know how to connect. But, will they be able to reconnect for their sophomore set?

"Wow! *Reconnect* is actually the name of a new song," Lowery laughs.

"We gotta do it. It's better than doing construction. It's better than flipping burgers at McDonald's. Lajon worked at a pizza parlor, and I was doing construction with the two other guys in the band. So, we don't take this for granted."

Their blue collar credentials have come in handy, however. When MTV didn't initially add Sevendust to the music channel's playlist, the quintet took to producing their own promotional video. T.V.T., the record company Sevendust call home, then began booking it on local television stations, and that's when MTV came a-calling.

Obviously, their solid stint on last year's Ozzfest didn't satisfy their hunger. Hell, it probably made it worse. "We were thrilled to do that. I would do every Ozzfest until he was dead and I would do them after that. He's the man."

But before Lowery can expound upon the band's "infomercial," the Black Sabbath reunion record comes up. "Sabbath's the unreal factor of metal, man," he says. In fact, following in the metals forefathers footsteps would suit him and the boys just fine, as would other interesting rock pioneers.

"Soundgarden had a good, slow climb," he says in regard to which band's career path he would most like to see Sevendust's emulate. "Any climb that isn't right out of the gate, but is respectable is the way I'd like us to go. Progressively doing bigger things, with no burnout involved, like, right off the bat. Make an actual career out of it, y'know."

Sevendust is definitely off to a good start, thanks in part to their work ethic, as well as word-of-mouth and growing radio airplay.

"Yeah, we've had decent radio support. Not a lot, but enough to keep it in people's faces. Touring is what we take pride in."

That, and the music itself. And for die-hard fans' information, the process that produced the songs that made up Sevendust's eponymous debut was in

place for the follow-up.

"Basically, me and John come up with the basic structure on a 4-track or an 8-track. Then we take it to the band and put all the music together. Then our singer comes in and we start working melody lines together. We do melody lines out, and he'll come up with a bunch of lyrics. We do it as a unit, but it goes in stages. Once we get in a room everyone's pretty much an equal partner in it," Lowery explains.

The recipe seems to be working. With album number two on its way, the Sevendust catalog continues to grow,

and one couldn't help but wonder which song, at this point, most defines the band. What is Sevendust's *Dream On*?

"The Sevendust core fans will always wanna hear *Black*," Lowery said. "That's the first song that ever really did a lot for us. Maybe we haven't found our *Dream On* yet, and I'm not really in a hurry to get it. But, when we do, we'll know it."



"I don't like traditional rock ballads."

You can almost feel it in your bones—the time for a new Pantera album is at hand. Following a busy year-long period that saw these self-styled Texas Tornadoes tour the world, first on their own, and then as the opening act for Black Sabbath, Philip Anselmo, Dimebag Darrell, Vinnie Paul and Rex finally found time to sequester themselves in their home studio located in the outskirts of Dallas and lay down some new tracks for their ever-eager fans. Recently we caught up with Vinnie and Dime to discuss the current status of the new disc as well as Pantera's recent road outing with Sabbath and the band's plans for the future.

tions, did whatever was necessary to make sure that we had the time and energy needed to make sure that not only could we take part in that tour, but that we could do our part of blowing the fans away every night.

HP: It must have been strange only being on stage for an hour as compared to your normal two hour set.

VP: You pace yourself a little differently, but it's great. There's no reason to hold back anything—not that we ever do. When you know you've only got an hour on stage, and that you really only have time to play the songs the fans want to hear, you play a very focused kind of set. It's kind of differ-

was an unbelievable experience. We would have done it for free! We would have done it if we only had 10 minutes on stage. That's how much it means to us. We have about an hour on stage each night when we open, so it's a compressed "best of" kinda show, which is fine with us.

HP: It's been almost three years since your last studio disc. Why did it take so long?

VP: It's kinda simple. We've been goin' pretty much non-stop for the last three years. During that time we've played hundreds of shows all over the world, and we've hardly taken a break. In fact the time we planned on taking that break and write some new things was just when we were offered the Sabbath tour.

DD: It's been crazy for us in terms of our schedule over the last few years, but we've loved every second of it. Two years ago, at

"We were so inspired when we came off the road, that we just wanted to keep it all rolling."

PANTERA

HAVIN' A BALL

Hit Parader: So what can you tell us about progress on your new album?

Vinnie Paul: It's coming along. We're taking our time with it, and so far it's doing great. We were so inspired when we came off the road at the end of the Sabbath tour that we hardly took any time off. We just took all that energy and went right into the studio. I think you can hear that in the music.

Dimebag Darrell: We were so tight as a band that we just wanted to keep everything rolling along. We had the chance to work on a few of the new tunes during the occasional soundcheck, and that made them that much better. When you get the chance to live with a song for a while and work on it while you're on the road, it almost takes care of itself when it comes time to record it.

HP: Was your tour with Black Sabbath as exciting as you thought it was going to be?

DD: It changed my life forever (laughs). I don't think people really understand the impact that band had on my life when I was first getting interested in rock and roll. I think you could almost say that without bands like Sabbath there might not be a Pantera today—or at least not the Pantera that you know. Touring with Sabbath was one of the great thrills of my life. Watching those guys do it on stage every night, seeing the crowd react, and then having the chance to hang out with them on the road was just unbelievable.

VP: We knew it was gonna be a great tour, which is why we rearranged our entire lives to make sure we could do it. We pushed back our recording plans, cancelled vaca-

ent, but definitely kind of cool.

DD: There were nights when it was really cookin' up there, and pulling yourself off stage after an hour was tough. We were just getting warmed up. But it was fun to get out there, do the show and then know that we could kick back, have some fun, and watch Sabbath do their thing for the next two hours.

HP: We're you ever concerned that Sabbath's fans might not want to hear the opening act... even if it is Pantera?

DD: We never really worried about it because we kind of assumed that Sabbath's fans might just be Pantera's fans too. We're lucky in that we can probably go into many of the same halls we played in with Sabbath and sell them out ourselves. So to our way of thinking those fans were seeing two headliners for the price of one. The crowd was great to us every night, and we're lookin' forward to seein' 'em all again on our next tour.

HP: How do you guys feel about going back to "opening act" status with Sabbath after headlining your own arena tours?

DD: We felt great about it. Man, playing with Sabbath, playing with Kiss, those are dreams for us. We've talked about the Sabbath tour enough so that everyone knows how we feel. But now we've had the chance to play with the two groups that have influenced us most—Sabbath and Kiss. The chance to tour South America with Kiss a few years ago and play in front of 50,000 to 100,000 people every night

the end of our own **Great Southern Trendkill** tour we went off to South America with Kiss, and then that summer we played everywhere with Ozzy as part of the OzzFest package with the likes of Type O Negative and Marilyn Manson. After that we hit the road with White Zombie, and after that we released our live album and went back on tour for awhile. After that is when we thought we'd get the chance to rest up and start recording, but that's when the Sabbath offer came our way, and we weren't about to miss out on that for anything.

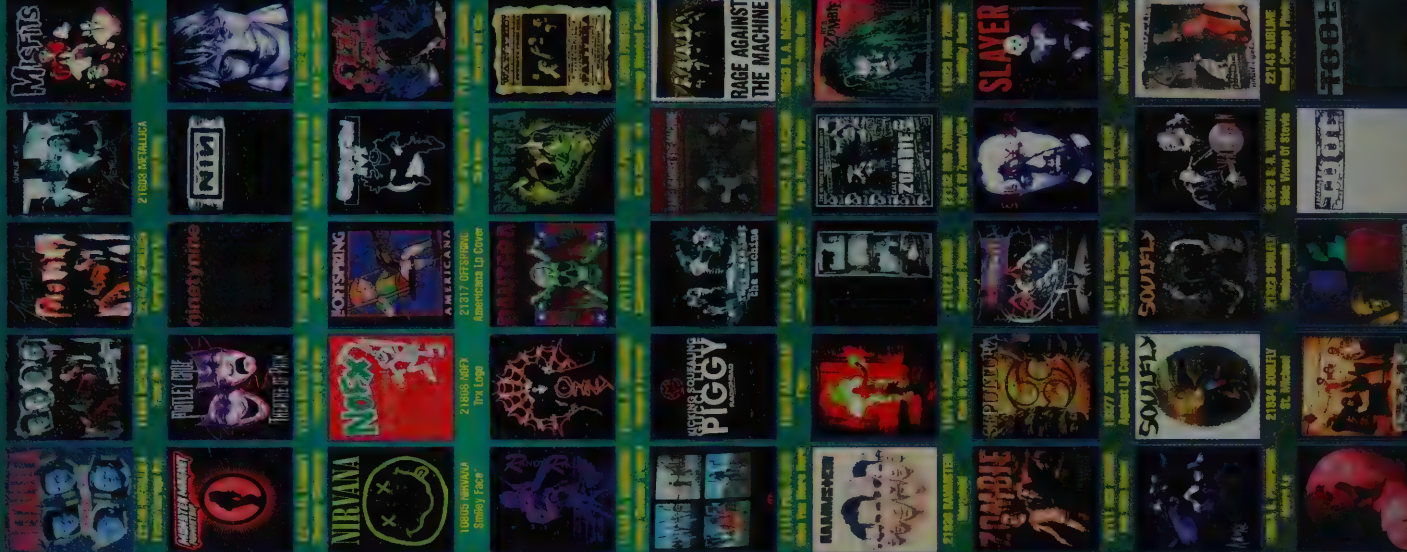
HP: We know that Phil's health wasn't very good a few years ago—he admitted to having a rather serious drug problem. Has he stayed clean since then?

VP: The dude's strong as a bull. He came through all of that with flying colors. The fact is that he strayed a bit a few years ago, but he's back. The guy never missed a show on the last tour, and to my ears he never sang better. We were as shocked as anyone when we found out about his problems—but trust me, the dude is back!

DD: Nothing can ever stop Phil. He was the first one to realize that he had made a mistake, and he immediately did something about it. That's the kind of guy he is. He didn't cry about it; he didn't moan about it—he did something about it. He learned a lesson, that's for sure.



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BY RICK EVANS

It's been said by those who say such things that life is often sweeter the second time around; second visits, second marriages, second childhoods, second comings.... whatever. By the time one has gotten around to doing something a second time, they've generally figured out what they did wrong (or right) the first time. Take for example the Stone Temple Pilots. Here's a band that came out of nowhere nearly a decade ago to release a debut album, **Core**, that proceeded to sell an astonishing four million copies. With the follow-up success of discs like **Purple** and **Tiny Music**, these So Cal rockers emerged as one of the most potent, admired and successful hard rock bands of the mid-'90s.

Vocalist Scott Weiland, guitarist Dean DeLeo, bassist Robert DeLeo and drummer

Kretz to form Talk Show. But by late '98 these various side-projects had run their course, and with a freshly revitalized Weiland waiting in the wings, it seemed only a matter of time before the Pilots once again took to the rock and roll skies. By January word had been confirmed that the group had begun writing and recording their first disc in nearly four years, and by April early demo tapes were beginning to make the rounds at the group's New York-based record label headquarters. For the first time in a long time, there seemed to be good reason for members of the STP camp—whether they be friends, fans or label liaisons—to be giddy with anticipation.

"We always felt like there was a good chance that they'd get back together," said a label insider. "There was so much disappointment between the band members

arms... and open pocket books. For those who looked at these San Diego upstarts as nothing more than warmed-over Pearl Jam and Soundgarden rip-offs—but perhaps with an even more bleak view of the world—a little STP went a long way. For his part, Dean couldn't have cared less about such critical reaction then, and he remains rather indifferent towards the subject today.

"There was probably a point early on that we read every review and every story," he said. "But after a while, you begin to realize that it's still only one person's opinion. We've never been the kind of band that's necessarily going to get a great critical response, though we certainly got our share. The funny part was that the so-called 'alternative' critics who loved us in the beginning, before we had any success, seemed to dislike us more and more the greater number of record we sold. Hey, it

STONE TEMPLE PILOTS GETTIN' IN GEAR

Eric Kretz continually managed the difficult task of blending socially-relevant lyrical messages with a wide canvas of musical styles to create some of the decade's most compelling discs. But following a disastrous mid-decade time that saw the band break asunder for a period of three years due to a variety of internal problems (most brought on by Weiland's on-going problems with drugs), it now appears to be the perfect moment to begin Chapter Two in STP's rock story book. And these boys certainly appear ready to see if things won't indeed be sweeter the second time around.

"We certainly have our own strange stories to tell," Dean DeLeo said. "I guess that most of the fans know what's happened with us over the last few years. And it's better if they do because I really don't want to discuss it that much. We're just all hoping that whatever happened back then to throw us a little off course has been changed. I think we all feel confident that it has, and because of that, we're more committed than ever to making this band work. You don't realize how important something is to you until it's on the verge of being taken away."

It certainly did appear as if the Stone Temple Pilots had done themselves irreparable harm back in 1996 when the band's various members decided to head in their separate directions—Weiland to record a solo disc and enter drug rehab, the DeLeos and

"We certainly have our strange stories to tell."

when things initially fell apart, but you could sense that it was never a question of them not wanting to work together. It was never one of those insurmountable 'creative differences' things. It was just a situation that had gotten out of hand. They simply couldn't work together until Weiland got his life back in order. Now that he has, it looks like it's full speed ahead."

So how will the late '90s rock scene accept these former kings of the music world? Some cynics have already begun stating the belief that the era which featured STP's brand of high-energy angst-rock has long since passed. Others believe just as vociferously that the group's hard rocking style is exactly what today's rather lame rock scene craves. But such controversy is certainly nothing new to the Stone Temple Pilots. Virtually from the moment they first emerged, this was a band that fed off of the polar reactions they generated. Quite simply, this was a unit you either loved or hated—but that you just couldn't ignore. Back in the early-'90s, with their faces on virtually every magazine cover, their music all over the radio and their videos popping up with startling regularity on MTV, STP seemed to be an omnipresent rock and roll force.

For the fans who viewed the band's razor-edged attack and thought-provoking lyrics in a positive light, every new vid clip or album release was welcomed with open

was still the same music, the same band. That didn't make any sense."

Making some sort of sense out of critical or fan response admittedly wasn't the strong point of STP's first trip through the big leagues. It's something they hope to rectify during their second go-round. They're certainly not taking any of their past success for granted, nor are they immediately expecting the same kind of response to their music this time around. While they won't openly admit it, they're very aware of how the rock world has a nasty habit of devouring its young, and after all the ups and downs they've experienced over the last decade, they clearly aren't in any mood to be eaten. These guys have always enjoyed what they do far too much to worry about album sales or the size of the venues they'll be playing on their next tour. But, on the other hand, they're painfully aware of how important keeping on top of everything is for a band that came so close to throwing away all they had worked so hard to attain.

"I don't know if we realized how much work was involved with having a little success," Dean said. "I don't want to sound too naive, but we were always so into the musical part of things that we never counted on having to spend all day doing radio and magazine interviews, going to in-store promotions and traveling. Getting on stage was the only time we really felt like we were in control. Things broke so fast for us last time that we had to learn about a lot of things on the fly. I think we're better prepared for everything this time."



STP
HIT PARADER

ROB ZOMBIE AT OZZFEST



Rob Zombie: "Trends come and go. I never get caught up in trends."

Rob Zombie is watching Black Sabbath live on stage every night and he's loving every minute of it.

"I grew up listening to this music," he says proudly as Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward perform an exceptional rendition of the Black Sabbath classic *War Pigs*. Yes, there's no doubt that Mr. Z is proud to be a Sab fan, in fact Rob declares that Black Sabbath "were my childhood heroes and a band I really liked. They were one of the first things I ever heard when I was a kid. To get to work with them is pretty cool."

Our hero, Rob Zombie, and his current coterie of **Hellbilly Deluxe** musi-

BY JODI SUMMERS

cians—drummer John Tempesta, guitarist Riggs, and bassist Blasco, were primed and ready for their recent appearances at Ozzfest '99. Let's face it, it's a gig that any died-in-the-wool rocker would sell his eye-teeth for—Zombie gets paid to go and hang out with some of hard rock's reigning deities. As Zombie is the first to attest, this year's lineup makes playing the Ozzfest a great experience.

For the record, it's rumored that this summer's rendition of the Ozzfest excursion may well be the last. It has also been proposed that their headlin-

ing stint at this year's Fest could be Black Sabbath's last tour—at least for the foreseeable future.

But before any of us panic about losing either the Ozzfest or the Sabs, we've got to ask, haven't we heard all this before? If this does indeed prove to be the final Ozzfest, the show is certainly going out with a bang. In addition to the legendary Black Sabbath, Ozzfest offers sets from Rob Zombie, Slayer, Deftones, Primus, Godsmack and System Of A Down on the main stage. Second stage acts include Judas Priest, Nashville Pussy, Puya, Pushmonkey and the unsigned bands like Flashpoint and Apartment 26—featuring the son of

PHOTO: ANNAMARIE DISANTO



It's been a very hectic year for Zombie, with the release of his first solo disc, and then non-stop touring across the face of the planet. But while this may be Rob's first time out as a solo act, apparently things weren't all that different when he was sitting on top of the rock world with White Zombie. That's because the band he helmed for more than a decade—and which sold more than six million albums in the early '90s—was only a band in the broadest sense of the word.

"Since I was writing the music for White Zombie, it was my thing. It was just me," admits Rob. "Now, when I do something else, it's different because of what these different people have brought to it. It's a difference in the way people play, and the way I relate to them."

"Black Sabbath was the first thing I heard when I was a kid."

Touring to support **Hellbilly Deluxe** has been a never-ending source of pleasure and pain for Zombie. In fact, doing a complete show was impossible as early as the second date on the "Rock is Dead" tour. After kicking off in Tucson, a truck carrying stage gear broke down and didn't make it to Albuquerque on time for the tour's second stop. Both Zombie and Korn were affected by the absence of some key stage gear. It was a moment of bonding for the once-warring group factions as both bands had to improvise that night, and they got to laugh about it later on the tour (FYI: The bands were reunited with their missing gear for the third night of the tour in El Paso).

"It's a really wide range of people," Rob comments about the "Rock is Dead" audience. "There are definitely some kids that are aging. They say, 'Oh man, I've been into you guys for a long time,' and they're obviously getting old with you. On this last tour, kids were so young. Those kids are going to buy the new record and they'll discover you and then they'll go buy the old records, which is good. You don't want to feel like you've trapped yourself and you're not appealing to new people. Trends come and go. I never get caught up in trends, I just do what I like and maybe sometimes it seems trendy and sometimes it doesn't."

A six-week tour with Korn proved to play a particularly important role for Zombie, helping to radically expand his existing fan base. Zombie is a rocker, pure and simple. Korn brings in a hip-hop audience—many of whom hope-

fully have grown hip to Rob's music. While in the past he has expressed his dismay over the growing influence rap has over the rock world, Zombie now admits that he's grown to at least accept the fans of that kind of music.

"It's kind of weird, we're getting embraced by hip-hop now, and so is Zombie" Korn frontman Jonathan Davis admits. "We've had all these hip-hop guys wantin' to work with us, do a remix... Naughty By Nature... Wu-Tang Clan wanted us to do some stuff for them. It seems like we've opened up that gap between hip-hop and rock."

Certainly, no one would argue that the more people who can be united through music, the better. It's making Rob a stronger solo artist, both live and on disc. **Hellbilly Deluxe** entered the charts at

#5 late last year, the highest rank ever for a Zombie record. White Zombie's 1995 opus, **Astro Creep: 2000**, peaked at #6 and was eventually certified double platinum. The Zombie-fronted band's debut, **La Sexorcisto, Devil Music Vol. 1**, entered Billboard's Top 40 and has since been certified platinum, as has the band's strange re-mix disc, **Super Sexy Swinging Sounds**.

"Success is great," Rob declares. "I certainly don't take it for granted. I consider myself to be successful because that's something you can put facts and figures to. He sold this many records, he made this much money, okay it was successful, it's mathematics—you can't really argue."

Backstage at the post-Ozzfest meet and greet, Rob is mobbed by radio fans wanting autographs. He obliges patiently, taking the time to answer questions and make everyone feel like they're sharing a special, intimate moment with Rob Zombie. Ask him if he feels like he's famous, and Rob gets humble.

"If someone says a star, you think Harrison Ford, not Rob Zombie," he says. "I don't particularly think anyone in this business is famous. Famous is when everybody in the world knows who you are and you couldn't go anywhere without being swamped. Try going out to dinner with Bruce Willis and Demi Moore. They can't go anywhere without huge crowds of people forming. They walk down the street and they're stopping traffic....Me, my face can make children run away crying. I'm probably closer to infamous."

Geezer Butler.

Somewhat suprisingly, Rob found the Ozzfest to be a far more relaxing gig than doing the "Rock is Dead" tour with Korn. At the Ozzfest—Rob just got up on stage and played. Because there were so many other bands on the bill, his stage show was nowhere near as elaborate as it was when he hit the tour trail with Korn.

"Doing a new stage show gets harder every time," Rob admits. "Each time you tour, people expect more than last time. The goal is to do something that makes kids go, 'Oh man, it blows the last show away.' It's that treadmill of always having to top the last thing."

They've completed their sold-out North American arena tour. Their live **Reunion** disc has run its highly successful chart course. They're headlining **Ozzfest '99**. They've filled the press with memorable quotes. They've helped revitalize the entire heavy metal world. So what can Black Sabbath now hope to do for an encore?

According to those who should know,

every second of it."

So what exactly went "wrong" with Sabbath's reunion? Things seemed to be going so splendidly when they kicked off their North American arena tour last fall. There was talk of a new studio album in the offing and future tour plans were in the air. Suddenly, everything came to a rather grinding halt. Why? According to well-placed

speculation. But one fact does appear undeniable... by the time summer ends, Black Sabbath may well be no more.

"I think a lot of the talk going around has a lot of truth to it," an inside source stated. "Perhaps we'll never know the details, but it seems as if Ozzy wants to step out on his own again, to try some new things. I don't know if there's really any bad blood between

Black Sabbath: Heavier than ever.



even. Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward found themselves in a bit of a quandary when it came time to decide in which direction their circuitous career paths should next follow. They thought... they pondered... then, sadly, they concluded. Their decision was apparently that this current "reunion" cycle for the Sabs had run its course. In fact, one can state with a degree of certainty that the Black Sabbath that we've known and loved for 30 years will be no more as soon as *Ozzfest '99* comes to a close. To put it simply, they came, they saw, they conquered, they left. What more was still to be accomplished? But no one should feel sorry for either the group's members or their devoted fans. These veteran rockers—who first energized the music scene with their metallic sound way back in 1969—have once again provided the rock world with a thrilling display of the power and majesty of the heavy metal form, and whether or not these Master Blasters decide to indeed call it a career, it seems certain that the musical legacy they've created will last forever.

"Sabbath has been such an important part of my life," Iommi said. "In many ways it has been my life. Few relationships with friends or even spouses lasts for 30 years. But my relationship with Sabbath has lasted that long, and I can honestly say that I've enjoyed

Black Sabbath The Last Stand

"Our mission from the very beginning was to tie up some loose ends."

BY MIKE PADGETT

sources, it appears as if Osbourne had grown tired of the Sab ordeal and wanted to spend more time on his own projects, including his highly successful solo career. In fact, supposedly he agreed to participate in this "final" Sab outing only with the understanding that at *Ozzfest's* end, the group would terminate, with Iommi agreeing to stop pursuing other band projects under the Black Sabbath name. Of course, how much of this is true—and how much mere gossip—is still open to

them. I certainly hope there isn't. But the fact is that he wants out, and that means the end of Sabbath."

With estimated revenues from their recent tours topping \$20 million, and the group's back catalog of classic albums providing an additional source of lush dividends to the band's corporate coffers, certainly no one in Sabbath will be singing the blues if they indeed do decide to call it a day. Let's face it, it's been one hell of a run for these one-time Princes of Darkness, a return to glory that few could have imagined only three years ago. But even the often-unpredictable Osbourne was the first to admit that in

their latest incarnation Sabbath was operating at the peak of their metallic game—on both an economic and artistic sense—and that fact has made their recent career decisions that much more difficult to make.

"I believe that our primary purpose all along has been to tie up some loose musical ends," he said before the start of the *Ozzfest* outing. "When we split apart so many years ago, there was still so much to do, so much more great music to make. We wanted to work together again this time, and that's why it has worked."

In a perfect world, perhaps Black Sabbath could have stuck together at least long enough to complete work on that so-often-talked-about new album—a disc that has

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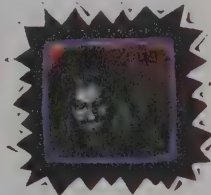


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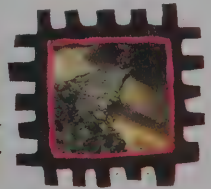
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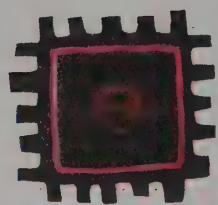
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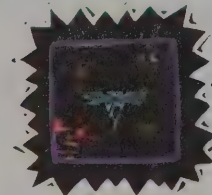
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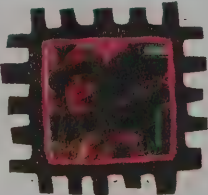
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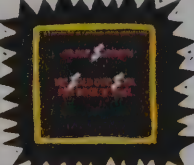
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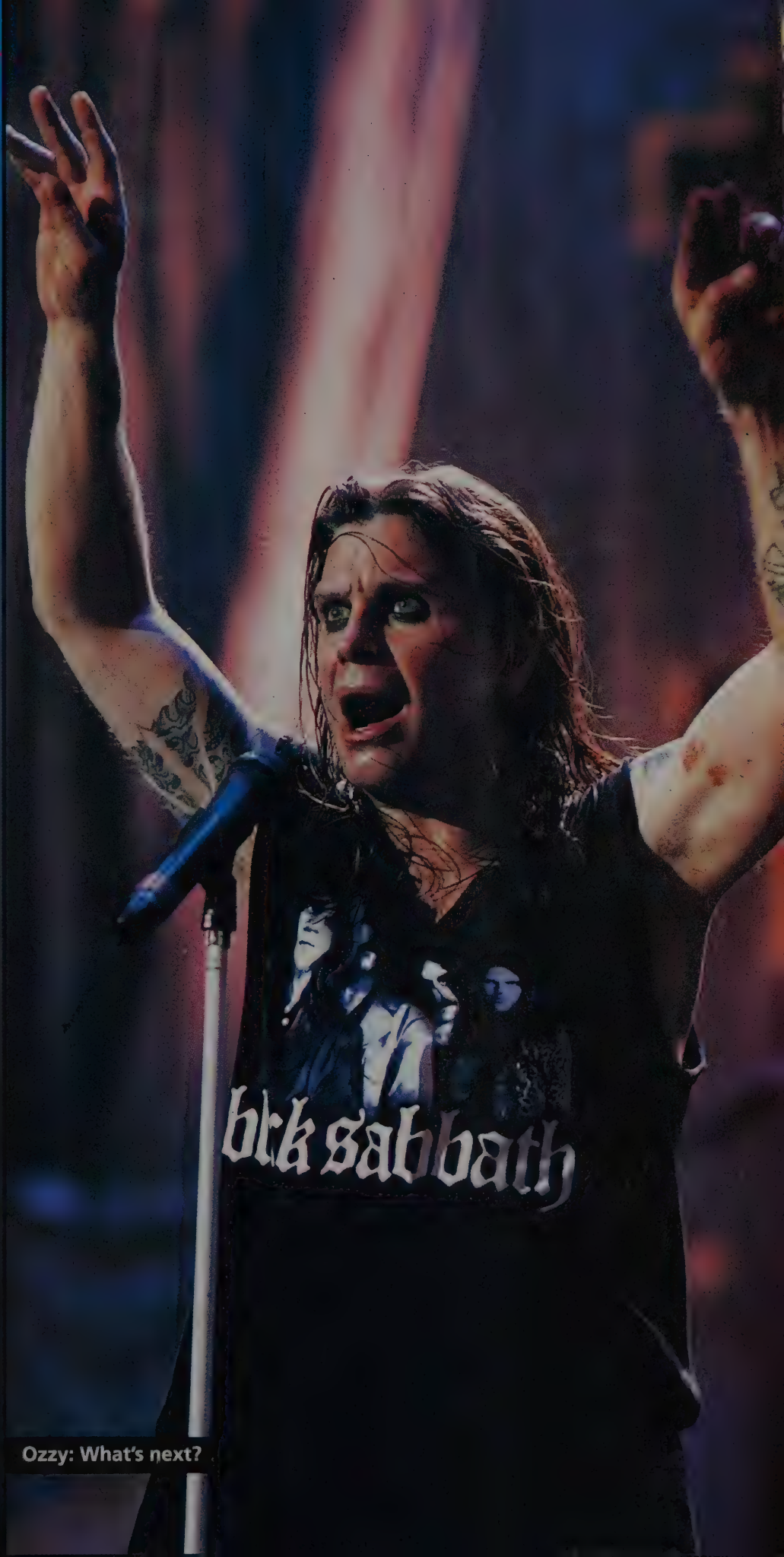
been eagerly anticipated by the band's ever-loyal followers ever since the Sabbath information was first brought to light more than two years ago. Rumors concerning that effort have appeared in a variety of media sources for more than a year, dating back to the days when Iommi spent time actually living in Osbourne's home so that the pair could work on new material together. But alas, except for the two studio tracks that appeared on **Reunion**, it appears as if none of that material will now see the light of day. Exactly why this once-promising project never reached fruition remains a mystery, but only a short while ago even Osbourne sounded overwhelmed by the energy and passion that the band was showing towards its new creations.

"I'm having trouble keeping up with Tony," he said. "Every day he comes up with two more killer song riffs, and then he expects me to put the words to them. It's just incredible."

How ironic it is to many Sab followers that the band should apparently be saying "goodbye" at a time when there appears to be a new-found frenzy being ignited not only about Sabbath itself but about the entire heavy metal form as well. Indeed, Sabbath may once again be credited with helping to revitalize the world's flagging interest in the hard rock cause, and if that is to be their final epitaph, perhaps no finer one can be provided for this truly historic unit. Quite simply, against the odds, Sabbath managed to make their impact on the late-'90s hard rock scene, with new fans flocking to their metallic cause, and an incredible number of young bands citing the Sabs as their primary musical influence. But no matter how hard they may try, none of those groups can ever even come close to matching the sheer, overwhelming majesty and power that was, is and will always be Black Sabbath at their hard rocking best.


"For the last few years I've been hearing how this band was influenced by Sabbath and how that band was influenced by Sabbath," Iommi said. "It's been an incredible compliment to us. But it made me realize more than ever that while we may certainly have been an influence, there is still something extremely special about the music we make when the four of us are on stage or in the studio. There's nothing contrived, nothing that's artificial. We invented a style of music, and at least as far as I'm concerned, we're still the best when it comes to playing it."

Ozzy: What's next?



A black and white photograph of the four members of the rock band Black Sabbath. They are standing in a row, looking towards the camera. The band's name is printed in white capital letters on a black rectangular background at the bottom of the photo.

BLACK SABBATH

A black and white photograph of the five members of the band Apartment 23. They are standing in a row, looking towards the camera. The band's name is printed in white capital letters on a black rectangular background at the bottom of the photo.

Apartment 23:
A promising young band
featuring Geezer Butler's son.

OZZFEST

A SPECIAL REPORT

BY ANTHONY JOHNSON

I started out as little more than a dream in the crazy-like-a-fox brain of one of hard rock's most hallowed figures. Three years later it has evolved into a true-blue heavy metal tradition. It is the Ozzfest '99, a full day's worth of headbanging entertainment brought to the American metal masses by none other than that most legendary of metal masters, Ozzy Osbourne himself.

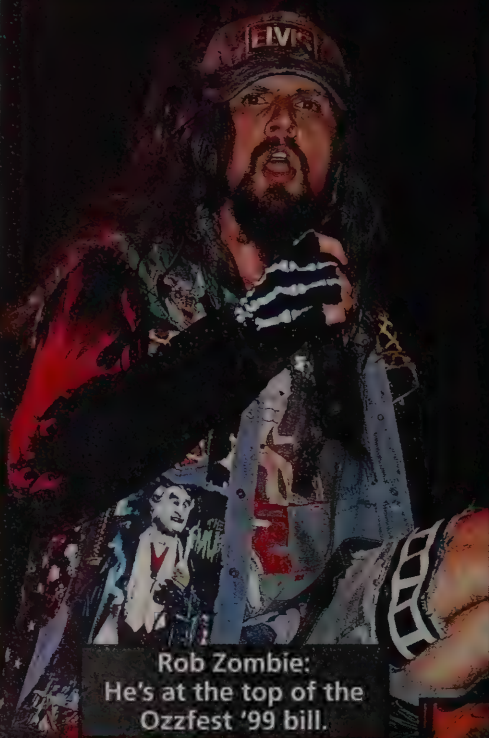
For those of you who may have been living in a cave off the coast of Madagascar for the last few years, and whose internal chemistry doesn't instantly react with twinges of uncontrollable excitement at the mere mention of the

***"We have a
very good
mix of bands
this year."***

word "Ozzfest", here's the low-down: the Fest is an eight-hour, non-stop, high-voltage, brain-melting outdoor extravaganza designed with the express purpose of packing the biggest stadiums from coast to coast with the best in pure heavy metal excitement. With Ozzy—as part of the reunited Black Sabbath—who are performing their final shows at Ozzfest '99—climaxing the day's festivities with an intense ninety minutes set, each and every Ozzfest show is guaranteed to come to a fitting and dramatic close. But it's what transpires in the hours before the legendary Sabbath appears on one of the Fest's two principle stages that truly has transformed this



TONY IOMMI
HIT PARADER



Rob Zombie:
He's at the top of the
Ozzfest '99 bill.

fallen on the shoulders of others— and they've done a great job. We have a very good mix of bands this year. A lot of people ask me why I just don't feature older bands on the Ozzfest bill, and the truth is that I like to bring new blood in. Everyone's seen most of the older bands— but I want to give the new bands a chance."

Having played in front of over a million fans during its previous two years, the Ozzfest must now rank as one of the landmark rock and roll achievements of the late '90s. At a time when many prognosticators were discussing the "demise" of the metal form, Osbourne and his music cohorts banded together to once again prove the on-going viability of the hard rock style. Of course, even Osbourne and his Sabbath bandmates (Tony Iommi, Geezer Butler and Bill Ward) couldn't have pulled off this incredible feat by themselves. Each year they've been aided by the biggest and the best that metal has to offer, and the '99 Ozzfest certainly lives up to the noble legacy created by its predecessors. With

the involvement of such acts as Rob Zombie, Slayer and the Deftones, Osbourne has once again perched his festival on the very tip of heavy metal's cutting edge.

"The chance to be part of this year's Ozzfest is about the coolest thing I can imagine," said Rob Zombie. "I've been on the road for the last year, but this has to rank as one of the highlights of the tour. The whole concept of the Ozzfest is so well-designed— it's really great to be a part of this."

The Ozzfest concept originally came to life at what was to be the final show of Osbourne's 1996 world tour— a day-long extravaganza at San Bernadino's Blockbuster Pavilion which, in addition to Ozzy, featured a legion of headbanging monsters including Slayer, Danzig, Sepultura, Biohazard and Powerman 5000. From there the Ozzfest seemed to take on a life of its own, eventually emerging as the single most successful tour package of both the summers of '97 and '98. And now, with Sabbath's final shows headlining Ozzfest '99, it

would appear as if metal fans around the North American continent are once again about to be treated to the headbanging event of the year.

"I really enjoy doing the Ozzfest," Osbourne said. "I know that eventually this is going to peter out, like Lollapalooza. I'll know when it's time to stop doing it. I'm not a dummy, if it stops selling, I won't do it. But while it's selling, and while Sabbath is still together, hey, why not

festival from being just merely another summertime musical picnic into a true once-in-a-lifetime celebration of sight and sound.

This year highlighting the talents of a diverse assortment of hard rocking heroes including Rob Zombie, Slayer, Judas Priest and System Of A Down as well as a horde of metal stars-of-the-future like Puya, the Deftones and Pushmonkey, Ozzfest '99 has once again fulfilled Osbourne's oft-expressed dream of "giving heavy metal the kind of forum it needs to grow in the '90s." Indeed, the Fest has provided the long-dormant metal form a degree of high-profile public awareness it hasn't enjoyed since its halcyon days back in the late-'80s! As it has been in each of its three annual incarnations, the Fest is without doubt one of the most ambitious (and clever) musical events in recent rock and roll history. Each year the Ozzfest has drawn more and more fans—as well as more and more media coverage—and 1999 has certainly been no exception.

"Putting on a show like this takes so much planning," Osbourne said. "The truth is, I have a lot of assistance from my wife and her staff because to try and keep up with everything that's going on in music and to do my own work would be impossible. I'd end up in a mental hospital. I've been so busy with the Sabbath arena tour, that a great deal of the planning for this year's Ozzfest has



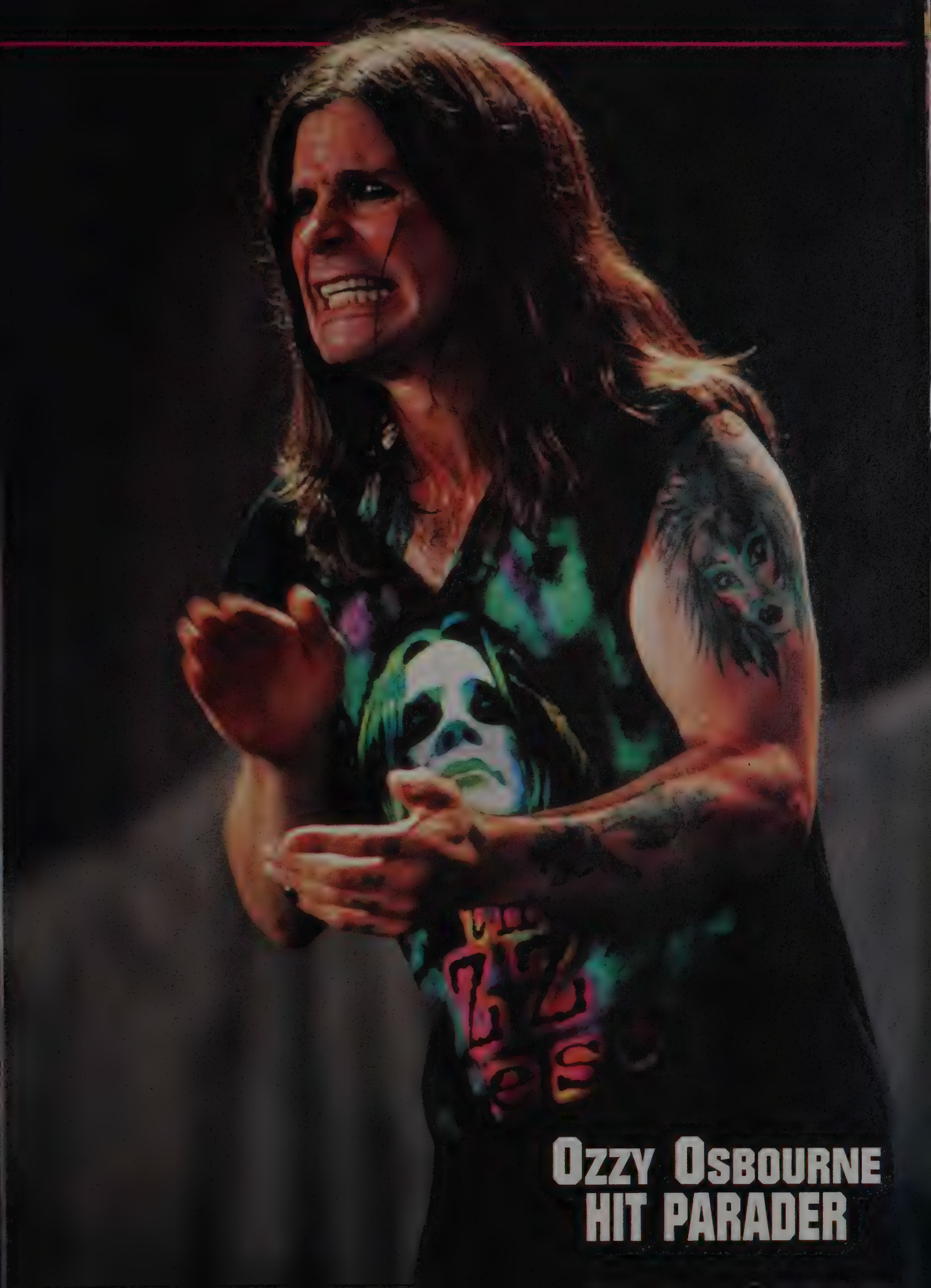
Static-X: On the second stage.



Puya: One of the Fest's break-out acts.

PHOTO: FRANK FORCINO

PHOTO: EDDIE MALLUK



OZZY OSBOURNE
HIT PARADER



**GEEZER BUTLER
HIT PARADER**



System Of A Down: Adding a touch of political rage to the main stage.

True to his often mercurial nature, Osbourne's attitude towards the media, and heavy metal in general, reflects his time-honed philosophies about the hard rock form. His 30 years of experience both as a solo performer and as an integral part of the Sabbath metal machine, has taught him that hard rock, by its very design, needs to revert to the underground once every decade in order to reenergize and redefine itself. Then, and only then, is it prepared to rise Phoenix-like from its former ashes to again grab hold of the hearts and minds of rock fans throughout the world. He knows it

emerge as a strong force again."

Putting together Ozzfest '99 was a task that required the undivided focus of not only Ozzy and his ever-loyal, ever-clever wife, but also of a wide variety of music industry forces. The sheer logistics involved with transporting the giant double-stages to each and every one of the 30 Fest sites was enough to gainfully employ a team of over 40 experienced "roadies." Add to that the myriad problems associated with housing, feeding and assisting as many as a dozen bands at a single event as they prepared to perform on both a main and side stage, and you get a small taste of what faced Osbourne as he laid down plans for the annual event. First and foremost, however,

Ozzy knew that he had to line up the cream of the current heavy metal crop to perform at Ozzfest '99—the bands that best captured the classic style and spirit of metal, but with their own '90s twist. As soon as the likes of Zombie, Slayer and System of a Down answered the Oz' call-to-arms, there was nothing in the world that could stop the Ozzfest's forward momentum.

"This is my way of giving something back," Osbourne said. "It's not about money or about attention—I've got all of that I need. It's about giving younger bands a break. They don't have the same opportunities to tour as bands did ten or 20 years ago. Today, if your first song isn't a hit on MTV, you may be finished. Hopefully, this will give some of those bands the kind of exposure they need. That will always be the real reason that the Ozzfest exists."



Slayer: Heavier than Sabbath?

happened before...in the '70s... in the '80s... and he feels confident it will happen again in the late '90s. With the proper support and guidance, Ozzy seems certain that the metal bands of the '90s have the style and the substance to add another glorious chapter of conquest to the form's long and laudatory history book.

"I'm hearing some incredible music wherever I go," Ozzy said. "There are young bands that really seem to understand what rock and roll is all about. It's not what it was in the '70s, and it's not what it was in the '80s or even the mid-'90s—but it *shouldn't* be. Every generation needs to come along and establish their own brand of rock and roll. That's what keeps the form healthy. I hope this festival plays a small role in helping rock and roll

Deftones: Building their following



do it? It's better to do it and let it run its course than sit in my hotel room and wonder if I should have done it."

Working closely in conjunction with his wife/manager Sharon, Ozzy has diligently put together what has become the standard bearer for the American heavy metal movement. The on-going interest in the festival, however, has even surprised Ozzy and Sharon. Drawing on support from a wide variety of sources both within and outside of the traditional metal community, the Osbournes have discovered that despite the recent changes in the tastes of the mainstream rock market, there remains an incredible hunger throughout America for a hard rock/metal showcase—especially for one devoid of any '90s-styled "political correctness" or alternative angst. While many critics initially decried the very concept of the Ozzfest, continually stating the misguided notion that "metal is dead", the Fest's ability to routinely pack upwards of 50,000 fans into ball parks from coast-to-coast has not only silenced these detractors, but proven to the entire rock world that despite premature reports of its demise, heavy metal is clearly alive and well.

"It's ridiculous to think that heavy metal doesn't still have an incredibly strong following," Osbourne said. "The fans have always been there—it's just that the record labels and the media have once again turned their backs on them. I saw that happen so many times before. It certainly happened in the '70s when I was originally with Black Sabbath. We were selling millions of albums and selling out arenas, yet nobody wanted to acknowledge our existence. It's much the same today. There are some brilliant metal bands out there. And there are fans who love those bands. Maybe it's time to try and make metal cool again—though personally I don't give a crap if it's considered cool or not."

PHOTO: KENNY MALLUK

PHOTO: KENNY MALLUK

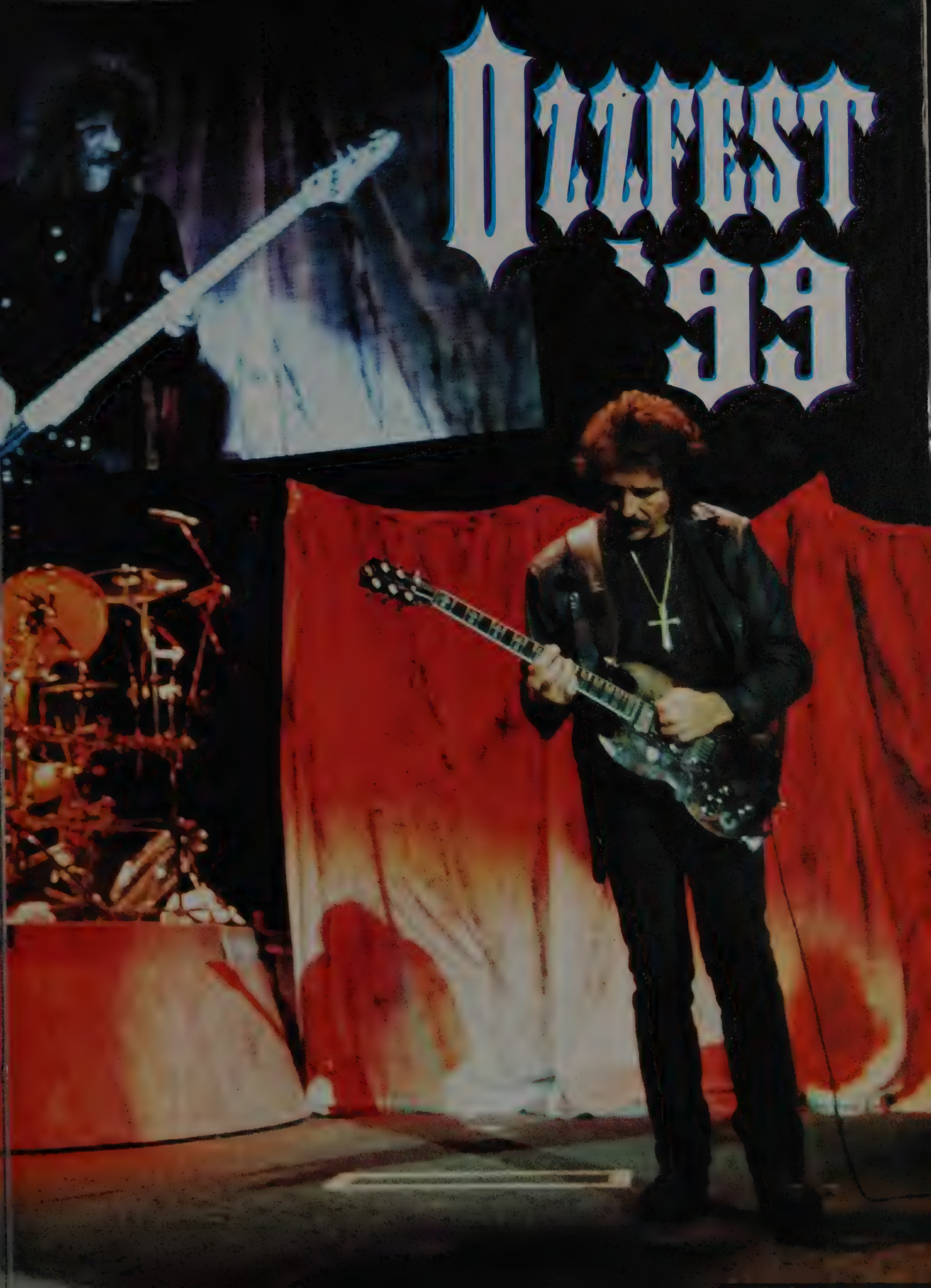
PHOTO: JEFF GRIFFIN

FAREWELL TIL SABBATH



HIT PARADER

PHOTO: GEORGE DESOTA



Unquestionably, Peter Steele is one of the more, shall we say "unique" individuals currently inhabiting the heavy metal realm. Standing Six foot-six inches tall, with a muscle bound physique that would put Stone Cold Steve Austin to shame, Type O Negative's main man comes across as a stark contrast to the weak-kneed, limp-wristed whiners who seem to dominate today's rock world. But the differences between Steele and so many of his rock compatriots don't end there; as the old saying goes, you may be able to take the boy out of Brooklyn, but you just can't take Brooklyn out of the boy. Yup, despite his goth tendencies and Count Dracula aura, ol' Pete is a Noo Yawk boy, born and bread, a fact that pops up in his wickedly sardonic lyrics as well as his tongue-firmly-planted-in-cheek interview answers. These days as Steele and his Type O bandmates complete work on their latest disc, it would seem that he is both funnier and more frustrated than ever... all of which emerged during this recent conversation.

Hit Parader: Type O takes so long between albums. It's been three years since **October Rust**, and it was three years before that to **Bloody Kisses**. Why?

Peter Steele: That's just the way it is. When you make an album, a band like ours has to go out and tour the world, and that takes time. Actually, this

PS: Well, today we want to call it **Things Worse Than Death & Other Acts Of God**, but it changes almost every day. It's going to be a little different than **October Rust** on a number

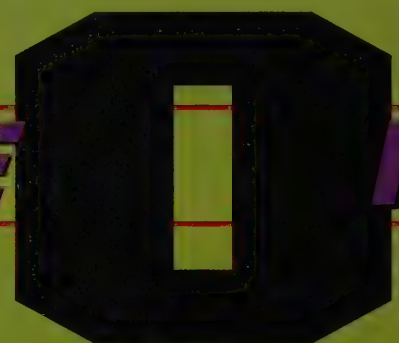
HP: Some fans criticize **October Rust** for being over-produced. Do you agree with that?

PS: Definitely. I think that we may have gone a little overboard by layering the sound too heavily on some songs. I think it took away some of the power that the music should have. We spent three months producing that one. I hope we can get this one finished in half that time. If it takes a little longer, so be it, but we're not going to spend an extra month in the studio just to layer the sound like we did last time.

HP: We know that you love to throw the occasional cover tune on a disc. What's planned for this one?

PS: Right now our intention is to include our version of the Beatles' *Day Tripper*, but since Michael Jackson owns the Beatles' song catalog, we have to wait and get written approval from him. We still don't know if we're going to get permission or not— but if we don't I have a few tricks still up my sleeve.

TYPE O NEGATIVE



METAL GODS

BY ANDY SECHER

"The media needs freaks like me."

album came out about three months before I wanted it to. I would have waited for October— another Halloween release— but the label wanted to do it in summer. That's when they can focus more attention on it, which is fine with me.

HP: You've expressed a lot of frustration with the label over the years. Is your relationship any better today?

PS: Not really. I have absolutely nothing against the people who work there— I know they want to make things happen for us. But the simple fact is that they don't carry the kind of clout to get our music on the radio or MTV. They need to get out there and schmooze a bit, and they don't do that. It's different when you're on a label where you might be the biggest act they have. If we were on a major label, where they had some huge acts to play with, they probably could give us more of a push.

HP: Do you feel as if your anger towards the label carries over to your music?

PS: That's something we have to fight against. It's really easy to take the emotions you're feeling at any given time and try to channel that into the music. But most of the time that doesn't really benefit your music; who wants to hear "I'm pissed off" lyrics all the time? Now, on the other hand, we love making angry, heavy, moody music, so sometimes being able to draw on actual emotion is very beneficial.

HP: Let's talk about the new album. What can you tell us about it.

of levels. It's not going to be as long— the last one was more than 73 minutes long, this one will probably come in at a little over an hour. And it won't be as lushly produced. Sometimes I feel like we went in too commercial a direction last time, like I was trying to be radio-friendly. That's not going to happen this time. We're still drawing on the same Sabbath/Beatles/Doors inspirations, but this is going to be a much heavier album. That one was a very chord-dominated album. This one will be very riff-oriented.

HP: You've been doing this for a long time now. Do you feel any extra pressure to "make it big" at this point in your career?

PS: Yeah, I do. I'm 37 years old, and I don't want to become one of those old geezers tottering around the stage. But I've had the same car for ten years, and I've lived in the same house for the last 35 years. Now there's nothing wrong with that because my car is very cool— I've got it looking like a KGB car— but you do start looking ahead. It would be nice to have enough money in the bank so that you could kick back and just live off of the interest, but I don't know if that's gonna happen any time soon. But I'm doing okay, I don't want anyone ever feeling sorry for me.

HP: It seems as if the media sometimes has a field day with you, jumping on everything outrageous that you say. Does that bother you?

PS: The media needs freaks like me. People who cover rock and roll, whether it's in magazines or MTV or whatever, aren't out there for the betterment of mankind. They're out there to get the most outrageous story they can. Since I do have a tendency to say what's on my mind, they take full advantage of that— and I don't mind. If they can promote me and my band, and I can give them a good story, then there's a good symbiotic relationship going on. It's kind of like the little fish that feed in a shark's mouth— they need one another to survive.



20 20X0
PETER STEELE
HIT PARADER

If any band can be said to have put a true stamp on their era, then Def Leppard is such a group. As the Beatles' effervescent pop represented the quintessential rock sound of the '60s, and Led Zeppelin's heavy style dominated the '70s, it was this British quintet's high-spirited, hard-rocking approach that first established the artistic parameters in which the '80s rock world operated. Quite simply, the heavy metal explosion of the '80s—a period when hard rock acts dominated the sales charts, concert stages and MTV playlists with equal aplomb—would most likely never have occurred if it wasn't for the pioneering work of Def Leppard. Their albums, such as **Pyromania** and **Hysteria**, sold over 50 million copies worldwide, and their "big hair" look and "party hearty" attitude left a permanent impression on countless fans around the world, many of whom still believe that Def Leppard was, is and will always be the ultimate rock and roll band.

But as is the sad case with everything in life, time passes on. It is now more than a dozen years since Def Leppard's commercial heyday, and vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen, guitarist Phil Collen and guitarist Vivian Campbell no longer rule the rock roost. Yes, times and musical tastes have changed—even memories of the group's historic chart topping victories as well as their headline-making problems (which included the death of guitarist Steve Clark and the auto accident suffered by Allen in which he lost an arm) have faded from the minds of the rock and roll masses. But this iconic English rock and roll machine rumbles on unabated, continuing to ply its craft with a uniquely distinctive edge. With the release of their latest disc, **Euphoria**, Def Leppard have effectively issued a late-'90s call-to-arms, showing anyone who'll listen that it's quite possible to not only grow older gracefully within the often unrepentant environs of rock and roll, but it's also possible to keep making great music long after the first glow of acclaim has passed.

"There's still so much for us to do, so much for us to strive for," Elliott said. "In many ways we've made a major transition in way of thinking over the last few years. We've come to accept our past a little bit more. We're still very proud of all those albums and everything we accomplished, which is something we tried to shy away from a little on our last album. But at the same time, we no longer feel obligated to try and match those albums in terms of either the kind of music

they presented or the kind of success they had. The bands we've always admired, whether it be U2 or REM, feel very free to reinvent themselves as they please—and their fans accept that. Well, we've been doing a little reinventing ourselves on this album, and we hope the fans like it."

Throughout their latest disc (their first since 1996's **Slang**), the Leps have continually pushed their musical boundaries, adventurously seeking new instrumental and lyrical horizons while never losing sight of their rock and roll roots. For those who've long basked in the glow of this unit's special ability to

meld together elements of rock, metal and pop into a virtually seamless whole, there may be relatively few surprises in store—this is Def Leppard, after all, the band that single-handedly created the pop/metal genre in the first place.

But before anyone attempts to dismiss the music of **Euphoria** as some misguided

esting process to be part of."

It will be interesting it will be to see how a new generation of fans react to the updated music of Def Leppard. While the band is well aware that millions of their long-time fans still live on the periphery of the contemporary rock experience with their memories and dreams held close to their hearts, it is a today's teen market—all of whom were far too young to have experienced the band at the peak of their mid-'80s power—that the Leps now want to reach. They know that many of their loyal followers will always be there for them, especially when they hit the tour trail, but it is this younger rock and roll generation that continues to fascinate and inspire the Leppard men.

"I've noticed that a lot of the bands that influenced us—Kiss, Sabbath, Page & Plant—continue to do very well for themselves," Elliott said. "But at the same time a lot of our contemporaries have had a somewhat tougher go of it. But to our way of thinking, great rock and roll is what the

DEF LEPPARD

STATE OF EUPHORIA

"We've gone
back to doing
what we
do best."

attempt to resurrect long-dormant musical ghosts, let it be said that in addition to the band's customary mix of musical reactants, some new and rather radical sounds have been added to the brew, creating a style that is simultaneously hauntingly familiar yet startlingly fresh. Such tracks as *Promises* and *It's Only Love* (two of the three tracks co-written with Mutt Lange, the man who produced the band's greatest '80s hits...and,

by the way, the current husband/producer of country sensation Shania Twain) perfectly reflect the band's efforts to update and modernize their classic sound. But Elliott is the first to admit that change merely for change's sake has never been part of the Leppard's musical equation.

"We just don't go into the studio and say, 'what can we do differently this time,'" the singer said. "We work on our songs, work out our instrumental arrangements and then just kind of take it from there. I would say that this has all been a very natural growth process more than anything that happened overnight. If you go back and listen to the '80s albums, then to **Slang** and then to this one, you can hear the way things have evolved. It's been a very inter-

BY ROB ANDREWS

people want, and we're still a great rock and roll band. We're sober and we're focused. When you put those things together, I feel confident that we can hold our own with anyone."

As Elliott indicated, the mere fact that in recent years the Leps have worked hard to clean up their often sordid past lifestyles (they were widely regarded as the hardest drinking band in the biz—which is *certainly* saying something in rock and roll circles) bodes well for this group's on-going success. But with historic past successes to their credit, and more money in the bank than they'll probably ever know what to do with, what continues to motivate these unparalleled English aces? According to Elliott, more than anything else that motivation stems from the band's never-ending desire to keep making the best music they can.

"This is what we do," he said. "It's a little late in our lives to start learning other careers. We've been doing this together for 20 years, and if I have any say about it, we'll keep doing it for the next 20. When you've overcome as much as we have, losing a band member and a great friend, having another suffer through a horrible ordeal, you realize exactly who and what you are. We have a special love and understanding of each other, and that comes across in the music. I believe that Def Leppard is a very special band, and it doesn't matter if it's 1999 or 1985, that fact remains true."



**JOE ELLIOTT
HIT PARADER**

You could probably twist his scrawny, white arm as hard as you wanted—you'd never get him to admit it. You could probably threaten him with any means of physical or mental abuse, and you'd invariably fail to ever have Marilyn Manson state that he's disappointed in the sales performance of his latest disc, **Mechanical Animals**.

Despite Manson's on-going denials, however, the facts do speak for themselves. The album made a chart-topping debut upon its release last September, and the disc's first single, *The Dope Show*, became an instant MTV heavy-rotation favorite. But for whatever reason, rather than maintaining its lofty chart status and eventually joining such illustrious predecessors as **Smells Like Children** and **Antichrist Superstar** as platinum smashes,

As is so often the case in matters like this, the reality of the situation probably lies somewhere between these polar-opposite reactions. Has Manson's career suffered a temporary setback due to the tepid commercial response given to his latest disc? Yup. Is it a potentially lethal blow to his still-surprisingly-fragile rock and roll psyche? Probably not.

"People who hate Manson are probably celebrating right now," said a noted east Coast radio personality. "But if they are, they've probably misread their rock and roll tea leaves. Right now is just one of those 'down' times for rock and roll. Manson set himself up to be the savior of the form—but the time just isn't right. It'll come

said. "I enjoy testing myself and seeing what new, exciting things I can come up with."

Do Manson's somewhat cryptic words indicate that he may soon want to expand his career perspectives and take his bizarre image into the worlds of stage and screen? After all, how major a move is it from making million-dollar-a-piece music videos to big-time Hollywood features? Who really knows where Manson's career is headed in the years ahead? Perhaps even the man himself is wondering where his always-inventive perspectives will carry him in the future. According to at least one Tinseltown insider, it would be far from impossible to see MM begin to do a Bowie-like transformation, where he will at some point commence transferring some of his rock and roll mystique into other creative outlets. Perhaps even a future sci-fi flick starring Manson's **Mechanical Animals** alter-ego, Omega, is in his long-term plans.

MARILYN MANSON

EYE OF THE HURRICANE

Mechanical Animals quickly fell to the mid-depths of chart purgatory, where it has remained ever since. True to his mercurial nature, however, Manson continues to seem amazingly unfazed by these events. Much like *Mad Magazine's* figurehead Alfred E. Newman, in recent days MM has often assumed a classic "what, me worry?" pose, and apparently nothing or no one is about to change his stance.

"I don't believe that you've got to sell a million albums the first week in order to be considered a success," Manson said. "I like it when there's a real build behind an album. That's what happened with

Antichrist Superstar. Things started off slow, and then began to take off. It kind of took on a life of its own. I still believe that will happen with **Mechanical Animals** as well."

Of course, the question that now begs to be asked is, does the success—or relative lack thereof—enjoyed by **Mechanical Animals** signal an abrupt change of musical fortunes for Manson? There are many who will insist that the latest twist in Manson's already infamous rock and roll life is nothing more than a temporary set-back—a mere aberration on what they feel will continue to be an upwardly-spiraling career. After all, the logic goes, his recent arena tour with Hole packed halls from coast to coast. There are others, however, who will unequivocally state that the Manson Era, at least as we've grown to know and love it, has come to its logical conclusion—that this master of the macabre has finally lost the veneer of cultural outrage that first rocketed him to acclaim.

back, because it always does. And when it does, you can probably bet that Manson will be out front, leading the parade."

So where exactly does Marilyn Manson go next? He's already completed his North American tour—where his dressing room-

"You don't need to sell a million albums the first week to be a success."

wrecking, hotel-bashing antics frequently drew more headlines than his concert performances. And he's still attempting to make the kind of visceral impact on Europe and Asia that he's already enjoyed back home. But with all the furor that accompanied the release of **Mechanical Animals** some nine months ago already long since departed, is it time for Manson to turn his always-ambitious multi-hued eyes towards making a new album? And if he does, would he consider returning to the protective umbrella cast by former producer Trent Reznor, the man who helmed MM's earlier successes, but who was rather unceremoniously cast aside when it came time to lay down the tracks for his latest release? While Manson remains mum on his immediate plans, and even more silent in regard to any possible future dealings with Reznor, he does offer a few hints about what his future may hold.

"I'm always up for a new challenge," he

BY GENE NOLAN

"You've got to understand that a figure like Manson is more than just a rock and roll musician," our Hollywood source said. "He's a cross-cultural performer who has created a very unique persona for himself. People who aren't even music fans know who he is, and fame like that can transfer into a major multi-media success. I could see him taking some of his story lines, the ones he's used on albums, and attempt to turn those into films—much as Bowie did. I'd love to see it happen."

Before anyone starts to believe that Manson is ready in any way, shape or form to begin pursuing new career directions, however, let it be said loudly and clearly that he apparently has no intentions of diverting his immediate attentions away from rock and roll. Indeed it would seem that the small bump in the road provided by the relatively mild commercial reaction afforded **Mechanical Animals** has only served to further fuel MM's creative fires. In fact, there's nary one among us who would state true surprise if by year's end word had begun to circulate indicating that Marilyn Manson was in the midst of recording his biggest, boldest, brashiest album yet.

"I view myself as a performer who's still growing and still learning," Manson said. "I believe that whatever I've done so far has only begun to show what I plan to do next."



MARILYN MANSON
HIT PARADER

CREED

BY JODI SUMMERS

No doubt about it, Creed are making it happen. Sales for the band's first album, *My Own Prison*, have passed the three million mark... and counting. Vocalist Scott Stapp, guitarist Mark Tremonti, bassist Brian Marshall and drummer Scott Phillips are obviously very pleased and surprisingly poised as they prepare to head into the studio to record their still untitled second album. Mark really likes the title *Faceless Man*...but we'll all have to wait and see if that one survives. Mark is pretty jazzed about Creed and where the band is at this point in time. Read on and he'll fill you in.

Hit Parader: You've sold three million copies of *My Own Prison*; how does success feel?

Mark Tremonti: It feels really good. Three has always been my lucky number, so three million is really lucky for me.

HP: The song, *My Own Prison*, will be a radio staple for many years to come. How does it feel to have written a classic song?

MT: It's awesome. Now, we hear *My Own Prison* on the radio all the time, and in the back of our mind we say, 'Oh, we did a good song.' But when we play it live—when you feed off of the 1,000 people who are singing it—it seems like it's bigger than what we created. It seems like *My Own Prison* has turned into such an epic song, and I can't believe that I wrote it. I get the feeling our new song, *Faceless Man*, is going to be like that. *Faceless Man* is the *My Own Prison* for our second album.

HP: Tell us about the next album?

MT: We went into the studio in April. The same guy who produced our first CD—John Kurzweg—is producing and mixing our second one. We leased a house in the outskirts of Tallahassee and we brought in a mobile studio. We wanted a situation where we could be at home with our girlfriends and wives and just focus on the record. That way we could go home after recording and have a somewhat regular life.

HP: It sounds like you're following the adage "If it ain't broke don't fix it."

MT: It's a good chance for John to get a foundation of a good career. He's known as a great producer around Tallahassee, but nowadays bigger acts have been calling him. He's

well deserving of the attention.

HP: How has the band's sound changed on the new project?

MT: The new music is really mystical sounding. We were really influenced by a band called the Tea Party who opened for us for a while. We were absolutely awed by them. They played a Middle Eastern type of sound, kind of what Jimmy Page is going for now. That sound is on some of the stuff, but it's still your basic raw rock and roll. I like the new tunes—We've got *Wrong Way*, *Say I* and *Faceless Man*. I want to name the album *Faceless Man* because at least at this moment that's my favorite song on the album.



PHOTO: LARRY MARANO

Scott Stapp: The focal point of every Creed show.



Mark Tremonti:
"Right now things
are so hectic for us."

HP: Will *Faceless Man* be the first single?

MT: I'd like it to be the first single, but we're going to have to choose from a couple of songs. *Faceless Man* is a real long song, but *My Own Prison* was originally eleven minutes long.

HP: What's the radio version length of *My Own Prison*?

MT: Four minutes. We had to edit that song to death. Not just for the radio, but the album version was edited to just under five minutes.

HP: What's the nicest thing about success?

MT: Just having an audience, having people vibing with you. Being able to do what you love and to have people thriving off of your music is incredible.

HP: There was talk that your last album had religious overtones—do you agree with that?

MT: It's strange... to us, it doesn't seem that those topics are relevant to our music, until you take an overview on all of our music and the names of the songs. Our tunes have powerful themes. It's because Scott was bought up in a very religious household, and in the songs he's looking for his own answers.

"My Own Prison has turned into an epic song—I can't believe I wrote it."

He doesn't want to force feed people his answers, he just wants to sing about them. On the second album there are a number of songs with the same kind of themes—but this record isn't as blatant. There are hints here and there.

HP: Where would you like the next record to take you?

MT: I want longevity. A lot pop artists are really scared about their second album, because they had one hit. I'm glad that we're a rock band and the whole album sounds pretty much the same—if you liked track two you'll probably like track nine.

HP: Some pundits feel that only old people listen to rock, young people listen to hip hop—what's your opinion?

MT: That's what the media wants people to believe—MTV and magazines like *Spin* and *Rolling Stone*—*Hit Parader* is not that way, it's a rock and roll magazine. Creed is like *Hit Parader*, we believe that there's definitely a crowd that's always going to want to hear rock and roll, no matter what. Things like MTV curve the way music goes nowadays. The early '90s was the last time they played rock. Thus, there haven't been too many rock albums in the last seven years—Days of the New, Brother Cane, Our Lady Peace...

HP: You've got an acoustic version of *My Own Prison* on the Web for downloading. What's your opinion of all this free audio on the Web?

MT: It's taken so long for fans to get some more Creed music. We want to do as much as we can on the Internet to let our fans hear something different. That's why we recorded three new songs between albums. We recorded *Bound and Tied* for *Dead Men on Campus*, then we did *I'm 18* for *The Faculty*, and we did *Riders On The Storm* for a *Doors* compilation. We put them on the net for free, so people don't forget about us. That way, people can grab something on Creed before our new album comes out.

HP: Where would you like to be in 10 years from now?

MT: I'd like to have a pretty normal life. I'd like to write music and be in more of a struc-

tured rock band. Right now we're a brand new band and everything is so hectic, everybody wants a piece of us and we're not used to it. In ten years from now, I'd like it all to be a little smoother—but I want longevity—I want Creed to be doing the same thing.

YES INDEED!

OVER THE EDGE

BY VINNY CECOLINI

ONE OF THE MORE EXCITING, innovative and imaginative bands to emerge in recent years, Puerto Rico's Puya blend metal, punk, blues, jazz, and funk with a variety of traditional Latin sounds. Surprisingly, vocalist Sergio Curbelo says the band was never concerned that their sound might be too experimental to attract a mainstream following.

"We didn't think about it," he admits. "We just decided to play the music that we love; the music that came naturally for us." Actually, the crowd Puya has attracted to their

shows has been a mix of "young kids with open minds and more mature people."

Puya formed as a trio in San Juan, Puerto Rico, at the beginning of 1991 when guitarist Ramon Ortiz, bassist Harold Hopkins and drummer Eduardo Paniagua joined forces.

"Ramon, who was in another band, recommended Ed to Harold, but they ended up getting together and jamming, playing blues rock laced with funk and Latin sounds," recalls Curbelo. "It was experimental, like it is now—a hybrid of contrasting

sounds—but it was different. They started playing clubs, but Ed left for awhile when he went off to study at Berkley College."

A friend of the band filled in for a year and a half before Ed returned. Initially instrumental, Puya eventually began inviting singers to join in on cover tunes at their shows. Six months after getting the group off of the ground, they decided to bring a singer aboard to vocalize their original music.

"They had one singer but things didn't work out, so they brought in a bunch of singers to work with material," remembers Curbelo. "I ended up doing a few shows with them before they decided to move to Fort Lauderdale, Florida in January, 1993. A couple of months later they called me and I joined them."

Close to Puerto Rico, Ft. Lauderdale was convenient for the jobless members of Puya.





BURN IT DOWN

"We didn't work, nor did we have money, but we had friends who helped us out," says Curbelo. "Living there also helped our music evolve. There is a lot of death metal, speed metal and punk metal going on down there. We incorporated the heavier stuff into our music and, being away from home, we missed our roots, so the more Latin influences seeped in. "In Puerto Rico, there is not only a strong salsa and meringue scene, but also a very big Latin Jazz scene. We're big fans of heavy rock and listen to a lot of old school metal like Slayer, Sepultura and Metallica."

Predictably, the band was courted early on by record labels that wanted to "change them."

"This person from one major label wanted us to sing entirely in English," the vocalist recalls. "We didn't preconceive our direction, it happened naturally. That's why you'll hear both

English and Spanish lyrics in our music. So we remained patient [waiting for the right deal to come along]. We were not going to compromise what we wanted just for the sake of time."

Puya secured management and began working with Gustavo Santoalalla, a well-respected Latin rock producer, who delivered the demo he produced for the band to the President of Universal Records.

"The President of Universal loved our music," beams Curbelo. "He wanted to work with the band, so he took it over to MCA."

One of the few extreme rock acts on MCA, the label sees Puya as a welcome marketing and promotions challenge. However, with the positive response to the band's debut, *Fundamental*, the band may not provide the challenge MCA is expecting.

Having already played with a wide-

variety of extreme rock artists, including Madball, Hatebreed and Candiria, Puya are currently preparing for a stint on this year's edition of Ozzfest.

"MUSICALLY, WE'RE THE TOTAL sum of all of our influences," explains Burn It Down frontman Ryan Downey. "I know that it sounds like a cliché, but it's true. "We're not afraid to embrace all of the different styles of music that we enjoy. We're metal kids who got involved in the local hardcore scene. At the same time, I listen to a lot of indie rock and it all comes across in our music. We've started experimenting with melody, but our focus will always be to be an aggressive, powerful band."

The Indianapolis band formed in the winter of 1997 when Downey "got together with friends to do some progressive, power, violent music."

"We were metal kids who discov-



INCANTATION

ered hardcore and got together to write some songs," he explains. "The earliest incarnation of the band only lasted a few months. We played a couple of shows before we even had a name and recorded a four-song demo, which was eventually released in CD form on Uprising Records. After that we started getting serious and added Brian "Bob" Fouts on drums, who has been in the band consistently ever since. The two of us have gone through a couple of bassists and another guitarist before we settled on the current line-up [which also includes bassist Jason McCash and guitarist Dan Binaei].

"It was the fall of 1997 that Burn It Down became a band and not just a project. We had all been involved in the music scene, but none of us had been a part of a serious full-time band. We never were a part of band with the right combination of people to meet all our goals as individuals—four people on the same page. Music is a really passionate thing for all of us and it's the ultimate medium of expression; you can get a message across that is going to really connect with people."

Last year the band signed with

Escape Artist and recorded the now classic EP, *Eat Sleep Mate Defend*.

"Ironically, the music we've been writing recently has really defined our sound, whereas *Eat Sleep Mate Defend* is a collection of songs written during different periods of the band," admits Downey. "The stuff we're putting together for our debut full-length is more cohesive; it'll sound much more like an album from beginning to end."

The band is currently working on a split EP with Race Traders for Trust Kill Records, which is scheduled for a Fall release.

"DURING THE LAST COUPLE of years, touring has been tough," admits Incantation guitarist and founding member John McEntee. "The tours would have a couple of good shows and the rest would be funnels, but this past year we've been very successful. People are returning to underground. Death metal is getting more popular these days and people are coming out to the clubs knowing they're going to see a good show. It's no longer a case where one good band tours and has two awful bands as support."

Incantation, who released the great **Diabolical Conquest** last year has persisted through nonstop touring, often putting shows together themselves. Most recently the band put a short tour of South America together.

"We played in Chile and Columbia," explains McEntee. "We were supposed to play throughout Central America—everywhere from Guatemala to Panama, where there is a real underground scene—but it was hurricane season and the economy is so poor there that things have been put on hold."

"When we played in Columbia a riot almost erupted so the promoters were forced to slash ticket prices. They lowered prices after each song until the admission was one dollar. The heart of metal is strong down there, unfortunately, the economy is so bad that it's hard to make things happen. But we are planning a tour of Brazil in the near future."

McEntee has put nearly every ounce of his blood and sweat into Incantation, battling record company difficulties and an unstable line-up along the way.

"And the line-up remains out of line," he laughs. "Rob Yench, former-

ly of Morpheus Descends, is playing bass and Tom Stephens, who is from Savage Death and Nocturnal, is playing guitar and singing. Our long-time drummer Kyle Severn left after the Morbid Angel tour last fall. Kyle just decided that he no longer wanted to dedicate himself to playing music. He has other things in his life that he is concentrating on, so we parted ways.

"We still don't have a full-time drummer. We want to make sure that the drummer we record our next album with is even better than Kyle was. We don't want to play the first album over and over again. Too many bands do not know how to grow without wimping out. We're going to stay true to being a death metal band and have the brutal doom parts, but we're going to try and elevate things to new extremes."

IT'S THE SECOND DAY OF the First Annual March Metal Meltdown in Asbury Park, New Jersey and the room housing the Relapse Records-sponsored stage is without heat. At the back of the room, people manning tables of merchandise shiver, despite wearing overcoats, but on stage it is far worse. In Ruins guitarist and

founding member J Michael's hands are numb. It is not until the fourth song in the band's five-song set that he and his bandmates begin to warm up. The situation is made easier by the positive reaction from the sizable crowd that has turned out to catch the band's early afternoon set.

"It was a lot of fun, but it was freezing on stage," says Michael. "It was weird being able to see your breath while you played."

Surprisingly, despite releasing its debut, *Four Seasons of Grey*, last year, it was only the band's second show ever.

"It was cool, because it was only a two or three hour drive to get here," smiles Michael, a Redding, Pennsylvania resident. "And I was happy to see so many people show up to see us. But I also was happy that we were the first band of the day. We weren't rushed on or off the stage."

The main reason for In Ruins' lack of live performances was that it was just before entering the studio to record its debut that Michael assembled and actual band. Prior to that In Ruins was just Michael.

The multi-instrumentalist, who had previously played in a few local

bands, decided to do things on his own and recorded a four song demo with help from a drum machine. The tape caught the attention of a few labels, with Michael eventually signing with Metal Blade.

Michael describes In Ruin's sound as "dark, gothic, atmospheric metal."

"It's hard to put a label on it," he says. "I'm not saying we're above labels—I guess our sound lies somewhere between black and death metal."

The line-up of drummer Shawn James and bassist Jason, which was put together to record *Four Seasons of Grey*, has recently grown to six members.

"Actually, we're currently a five piece," corrects Michaels. "We added a vocalist named Mike, which takes a great deal of pressure off of me and a guitarist named Tom, but we were forced to fire our keyboardist a couple of days ago. However, we are looking for a replacement."

Besides a few broken strings and the usual showtime problems, Michael says In Ruins' second show was a success. They are now looking forward to undertaking "a couple of short tours."

IN RUINS



Long before his historic, decade-long stint with Van Halen, Sammy Hagar had carved out a highly successful solo career for himself as the "Red Rocker". He wore red on stage, drove a red car, and even titled one of his signature tunes *Red*. So perhaps it is fitting that all these years later, Hagar has taken another stab at solo glory with a disc titled **Red Voodoo**. And make no mistake about it, though he's now pushing the Big 5-0, and has already survived more than 25 years in the rock and roll meat grinder, Hagar hasn't forgotten how to put the pedal to the metal, either figuratively or literally. His songs still rock with a razor-edged energy— and the shaggy-haired singer gleefully admits that he still can't drive 55.

"Some things just don't change," he said with a characteristic smile. "I'm enjoying my life right now about as much as I ever

ations had really come to an end and that I was free to try anything I wanted with anyone I wanted. That's why I appreciate this band so much. We had gotten so tight, so good on that tour that we all were looking forward to jumping right back into the studio while we were still a well-oiled machine. So everyone moved out to the Bay Area, and we went to work."

Recording in Hagar's home studio located in the outskirts of San Francisco, the Red Rocker and his band— guitarist Victor Johnson, bassist Mona, keyboardist Jesse Harms and drummer David Lauser— got right down to work. Taking on the collective name Sammy Hagar and the Waboritas in honor of the Sammy's infamous Cabo San Lucas club, Cabo Wabo, the unit tore into the songs that

regain the top rungs on the rock and roll ladder of success. While he may try to pass off his latest drive for the top under the guise of a happy-go-lucky dude who'd rather be pouring tequila shots in Cabo Wabo than touring the world, there's no mistaking that the goal of big-time rock and roll recognition still plays a major role in Hagar's day-to-day life.

"I don't think it's any secret that Sammy felt really disappointed when things fell apart with Van Halen," said a close friend. "In his mind he was going to be part of that band for the rest of his life. But things just changed. It hurt him— though he'll probably never admit it. And it took him a little time to regain his footing as a solo artist. I think **Marching To Mars** was released more to let everyone know that he was alive and well than to make a great musical statement. That's not true with **Red Voodoo**. This one is classic Sammy."

Yup, *classic* Sammy. The same Sammy that made earlier solo discs like **Standing Hampton** and **Three Lock Box** interna-

SAMMY HAGAR SEEIN' RED

"I'm enjoying my life right now as much as I ever have."

BY WINSTON CUMMINGS

have, and that is reflected in the music. I still drive the same way, and I still rock the same way. I've got a great band, and a great new album— so what's not to be happy about?"

Indeed there is much for Hagar to be happy about these days. In style, content and execution, **Red Voodoo** represents a "classic" Red Rocker outing, a disc filled with fun, up-tempo tunes that hit you straight between the eyes with their no-holds-barred intensity. Such songs as *Mas Tequila*, *Shag* and *Sympathy For The Human* are crammed with a good-time vibe sorely lacking from so much of today's rock music. But Hagar isn't necessarily that concerned with how he may fit into the late-'90s music scene. And he's sure as heck not worried about those contemporary purists who may choose to scoff at his "booze and babes" lyrical philosophies. For Sammy Hagar, this album (his second solo disc since his VH stint) represents a true rekindling of his rock and roll spirit.

"I think I really began to feel free to express myself at the end of my last solo tour in 1997," he said. "The freedom was flowing through me. I think it took a little while to realize that my past associ-

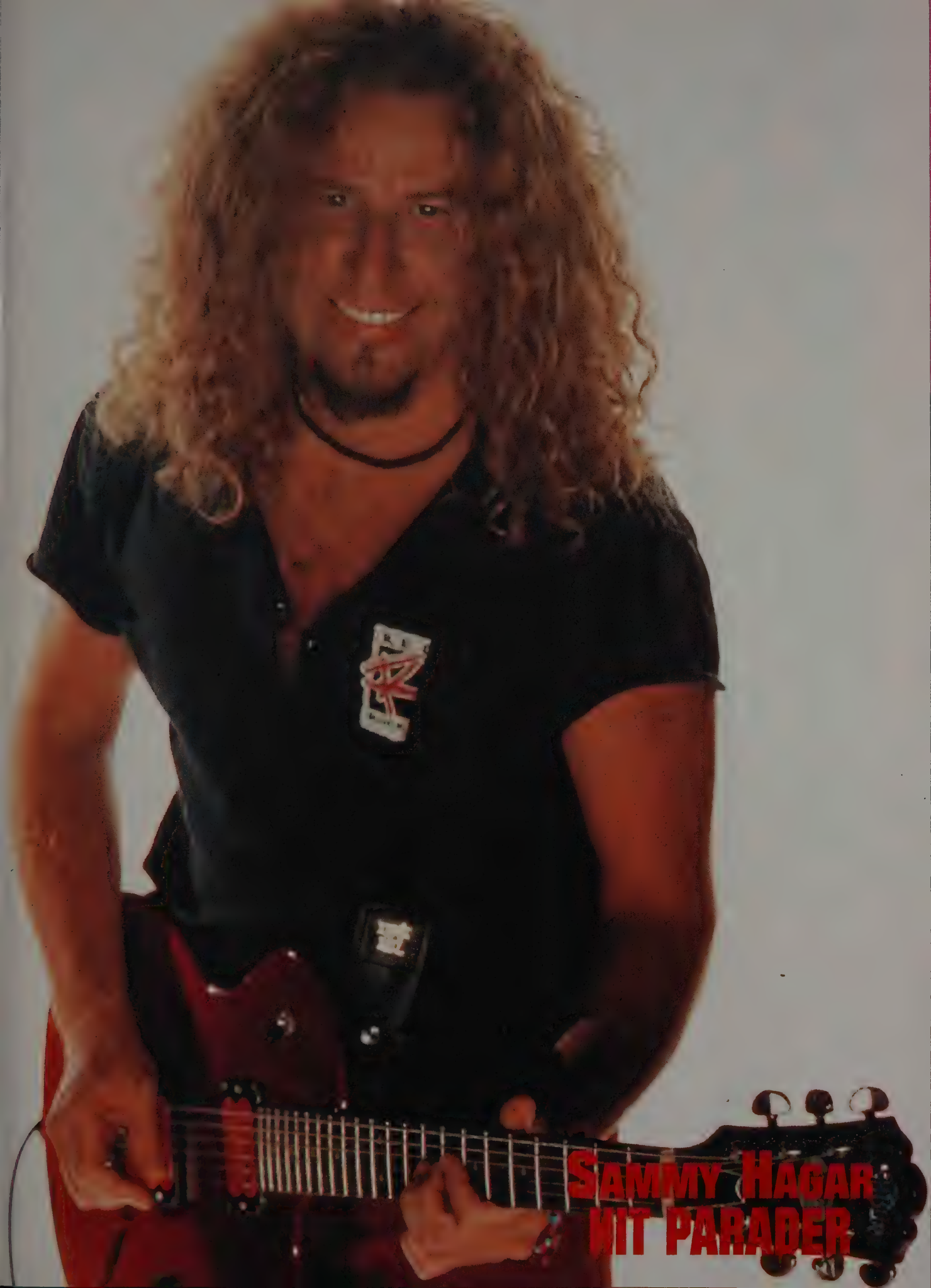
Hagar had written during a month-long period following the end of his last road trek. As Hagar recalls, the energy was so high, and the band was so together, that the unit's main problem was knowing when to stop playing.

"Normally after I finish a long tour, I take a lot of time off to reinvent myself," Sammy said. "Then I'm able to start writing again. But this time it was really different. The very first week after the tour ended, I found myself sitting in Hawaii and every time I turned around I had a new song. I had been on such a creative roll with the band on tour, I just couldn't stop. So we decided to take that feeling straight into the studio. We really captured the whole gamut of rock and roll emotions, and that's what we were after."

Despite all of Hagar's unabashed optimism, it should be fascinating to see exactly how the rock world treats him this time around. His previous post-Van Halen solo disc, 1997's **Marching To Mars**, proved to be something of a commercial disappointment. And while Hagar shrugs off such a response with a characteristic laugh, anyone with a rock and roll soul can sense that this man who has played a major part in selling over 20 million albums during his storied career wants nothing more than to

tional smashes. The same Sammy that played such an important role in leading Van Halen to the commercial apex of their career on such albums as **5150** and **OU812**. And the same Sammy that has been turning on concert crowds around the world for the better part of three decades. It certainly has been a long, strange ride for this razor-voiced frontman, but as far as Hagar is concerned he's still just as dedicated to the good-time rock and roll cause in 1999 as he was in 1979. For Sammy Hagar, the Red Rocker, there's *still* only one way to rock.

"I can't wait to play this music on stage," he said. "This tour is gonna be something special because the set is gonna recreate the Cabo Wabo Cantina. It'll be very theatrical, and if I catch anyone snoozing during the show, I'll throw them out the door. That's the fun side of rock and roll, but I've grown to understand there's a serious side too. As an artist you have to let your insides out when you make an album. You go to that deep part of your soul, the things that hurt you, the things that carried you to manhood, and reveal them. And sometimes that's hard to do. Now I have the confidence to be myself as an artist— to be totally free within myself."



**SAMMY HAGAR
MIT PARADER**



Aerosmith:
Ending their year-long
tour at Woodstock.

WOODSTOCK '99

THE INSIDE STORY OF THE 30TH ANNIVERSARY SHOW!

Woodstock. Just saying the word elicits a special response within just about everyone even remotely knowledgeable about rock and roll history. To those old enough to remember the original Woodstock in 1969, the event was more than a mere musical extravaganza enjoyed by 400,000 fans—much more. It was a cultural crossroads where straight-laced American society came face-to-face with the so-called “counterculture” for the first time. The war in Vietnam was still raging on, civil rights were on everyone’s minds (some things never change) and rock music was the clarion call to a generation, expressing their hopes, fears and dreams. Pop stars such as Crosby, Stills, Nash & Young and the Jefferson Airplane joined forces with hard rockers like Jimi Hendrix and the Who to issue a musical statement heard around the world—America’s youth was united, and its call-to-arms was rock and roll.

Ready or not, a new “Woodstock

Nation” is about to be born. Kids not yet even a twinkle in their parent’s eyes when the first event was held will soon be traveling up the infamous New York Thruway to be part of the 30th Anniversary Woodstock Festival, a three-

“You should never forget the people who originated a lot of the stuff people are still playing today.”

day long musical celebration, July 23-25, where the biggest stars of the hard rock scene will do their best to capture at least a small element of the magic that has made “Woodstock” a magical code word for a generation. Groups such as Korn, Aerosmith, Metallica, Offspring,

BY PJ MERKLE

Creed, Collective Soul, Bush, Red Hot Chili Peppers and Rage Against The Machine will gather together not to issue proclamations of “peace and love”, as their musical forefathers did, but to put on what promises to be one of the greatest heavy metal parties of all time. Face it dude, the ‘60s are deadlier than the proverbial doornail. The late ‘90s are alive and well, and with ‘em come pay-per-view telecasts, big-dollar merchandising deals and commemorative movies and CDs.

“I remember hearing so much about the first Woodstock,” said Metallica’s Lars Ulrich. “I was too young to really remember it, but it left a very permanent mark on American culture—hell, on the world’s culture. I don’t know if a new Woodstock will manage to capture any of the first one’s magic, but we’ll just have to see. It’s been 30 years since the first one, and rock and

roll is still going strong. That's enough to celebrate, isn't it?"

Indeed it is. While the face of rock has certainly changed radically over the last 30 years, it's amazing to consider the impact many of those older bands have had on this generation of rockers. Just ask Aerosmith's Joe Perry where he'd be without the influence of the Who's Pete Townshend. Ask Metallica's guitarist Kirk Hammett about the role Hendrix has had in shaping his musical direction. Ask Rage Against The Machine how the original festival's political stance impacted their lives. Yes, 30 years may have passed since the original Woodstock rocked the world, but in a musical sense, the bonds are still there, and they're strong.

"You should never forget the people who originated a lot of the stuff people

dream, a few local permits and a couple of bucks in his pocket, would only shake their heads in astonishment as they came to the stark realization that life in the '90s is certainly a different story. It took promoters of Woodstock '99 months of heavy-duty negotiations to be granted the needed permits, licenses and approvals to put on this 30th Anniversary Festival. To offset the exorbitant costs of staging and promoting the event, signing bands (a number of headlining bands will reportedly receive a cool million bucks for their ninety minute sets), setting up a television pay-per-view channel, attaining merchandising agreements and arranging for film and recording crews to be present for the inevitable Woodstock '99 album, the promoters turned to big-time corporate sponsorship—and were met

'99 is not only a paying customer, but is also controlled and protected by an army of well-trained security forces. The summer of '69 may well have been the time of "love, peace and happiness", but the summer of '99 may well be remembered as the time of "bucks, security and merchandise."

In fact, it is rumored that the team of promoters behind Woodstock '99 are involved in what may end up being one of the biggest merchandising deals in the history of rock and roll. While bands like Korn, Aerosmith and Metallica enjoy multi-million dollar deals of their own, it is estimated that Woodstock '99 may generate upwards of \$20 million from the sales of T-shirts, jackets, programs and anything else with the festival logo attached to it. The items will apparently



are still playing today," Hammett said. "People have been trying to copy Hendrix for years, but nobody gets close. I get a laugh out of some of the people today who can just play so fast, they're great musicians, but they don't have any of the feeling, the soul, that Hendrix had. I guess I'm trying to capture at least a small element of that when I play, but I know a small element of it is all I'll ever be able to do."

While much of the music may have a unifying thread, the business side of Woodstock has certainly gone through some major changes during the last three decades. The promoters who put on the first festival with little more than a

with an enthusiastic response.

The contrasts between the first Woodstock and the 30th Anniversary event are nothing short of startling. While about 100,000 tickets for the original event were sold in advance at \$25 each back in 1969, by the time the festival hit high gear, and more than 400,000 fans showed up, it became virtually a free festival. Security was lax, to say the least, and the flimsy fences put up to separate the arriving throngs from the festival site soon came crashing down. This time, you can bet your bottom dollar that no stone will be left unturned to make sure that every one of the estimated 250,000 fans expected at Woodstock

not only be hawked at the event, but also during the pay-per-view show, on late-night infomercials and in national magazines. It appears that a Woodstock 30th Anniversary T-shirt will be the hot apparel item for the summer of '99.

"Times have changed," Aerosmith's Steven Tyler said. "People do business differently today. You've got more lawyers in a room when you sign a contract than you've got band members. That's just the way it is. It's better to be safe than sorry. But the bottom line is that when all the papers are signed and all the deals are made, you've still got to get up on stage and shake your ass for the people. After all, it's still only rock and roll."

BY ROB ANDREWS

What is it that motivates some bands to believe in the quasi-misguided notion that it's somehow cool to spell their name in lower-case letters, print their song names in lower-case letters, and list their accomplishments in lower-case letters? Is it a reflection of our computer-crazed, internet-driven times, where the difference between upper case and lower case lettering has become totally inconsequential? Is it the pervading influence of bands like nine inch nails who seem to use their bizarre lettering practices as a statement of semi-nihilistic purpose? Or is it merely yet another attempt by new bands to garner just a little extra recognition? Perhaps we should ask the band called finger eleven.

"We just spell it that way," said band vocalist Scott Anderson. "No one should read more into it than it's our name. It's not some sort of statement-of-purpose or anything like that. We're finger eleven...spell it however you like."

Despite our apparent—and many might say unfounded—annoyance over finger eleven's lower-case predilections, the fact is that it hasn't taken this unit long to begin making their presence felt in the rock and roll world. In the six months that have now transpired since the group's debut disc, *tip*, made its appearance, Anderson, guitarist James

FINGER ELEVEN

FICKLE FINGER OF FATE

Black, bassist Sean Anderson, guitarist Rick Jakkett and drummer Rich Beddoe have crisscrossed the face of the North American continent more often than United Airlines flight #17. They've toured with Creed...and with Days Of The New...and with, oh, you get the idea. Quite simply, finger eleven has hitched their rock and roll wagon to just about any headliner willing to pull them along. But the best part for these Toronto-based rockers is that in recent days they've begun to more than pull their own weight on any tour lucky enough to have them.

"It's been really exciting to see the way things have begun to develop for us," Anderson said. "When you're a young band with a new album out, you're at the mercy of everyone else—the radio programmers, the MTV executives and the concert promoters. All you can do is hope for the best and take advantage of every opportunity that might come your way. I like to think that's exactly what we've done."

With their first single, *quicksand*, beginning to score some major listener points on radio, and their tour attracting attention from both the local media and their fast-growing fan base, it would seem as if finger eleven is well on their way towards making the most of the opportunities handed to them. Already more than two dozen fan websites devoted to these Toronto rockers dot the internet, while the group's official site is enjoying a

steady stream of "hits"...often numbering upwards of 2,000 a day! It would certainly seem as if the emotive, engrossing and energetic sounds that fill *tip* have now clearly marked this Canadian unit as potentially a major force-on-the-rise in late '90s hard rock circles. Yes indeed, these boys seem to have quickly developed a special sense for writing and delivering poignant and powerful rock messages that manage to simultaneously tug at the heart strings and uplift the soul. And with their music now beginning to receive attention from all corners of the contemporary music world, the members of finger eleven have started to believe that their long-held dreams of success may finally be coming true.

from an earlier version of the song *thin spirits*. When everything is pushing you in one direction and your instinct drives you in another, that's finger eleven. But it's the songs that should make people notice us—not the name. When it comes to writing, I like to deal with a lot of questions that are sort of raging within me. I try to figure out what's going on inside my head and confront that. When the songs were being written, I kept trying to figure out my relationships and asked myself, 'What do I want? Do I want you in or out of my life?' That's a recurring theme, and I try to let it come out as naturally as possible."

So while their fondness for lower-case lettering may begin to tread on the patience of

"When you're a young band, you're really at the mercy of everyone."

"For us the bottom line is always the music," Anderson said. "This is rock and roll, and we keep a perspective on things. This isn't about trying to reinvent the wheel and cure cancer—it's about writing good songs and then playing them to the best of your abilities."

For Finger Eleven, their budding success in early 1999 serves as the culmination of a five-year long battle for recognition. While the group's members had known each other from their shared days in a Toronto high school, it wasn't until after they had escaped school's restrictive grasp in 1994 that the soon-to-be-band began focusing on writing material that reflected their shared feelings of anger, aggression and animosity. While this quintet now smiles ever-so-slightly as they look back on the latent hostilities housed within their early work, those sessions produced such tunes as *quicksand*, *shudder* and *above*—each of which served its anointed purpose of cleansing the band's collective spirits while empowering the group's highly potent attack. All that was left for the unit to do was find a name that reflected their unique perspectives on life and music.

"I'd like to clear up the story about our name," Anderson said. "It actually comes

some unsuspecting souls (including that of this lowly scribe), the undeniable fact is that these finger eleven guys certainly have some interesting things to say in their music—as well as a fascinating way of saying it. Their work is clearly introspective and highly reflective, but in the hands of these Canadian rockers, rather than coming across as self-indulgent, their music seems filled with an unmistakable aura of positivity. That's a reaction evidently shared by finger eleven's ever-expanding contingent of followers, some of whom seem willing to follow the band around to their various and varied tour stops. On stage, the group's passion-tinged brand of heavy rock seems to take on an even more emotive quality, bringing to life the various themes of lost love and piercing pain that fill each of their songs with finger eleven's unique musical perspectives.

"It's incredible to see the way the fans have begun to respond to us," Anderson said. "At the start of the tour, I'm sure a vast majority of the people in the hall didn't know who we were. They were there to see Creed. But over time, we could hear our songs getting more and more of a reaction—and more and more people were showing up to see us play."



**FINGER ELEVEN
HIT PARADER**

SHOOTING STARS

OVERKILL

Overkill have ranked among heavy metal's great hidden resources since 1985. They've enjoyed the occasional moment in the sun, but for the most part the band fronted by vocalist Bobby "Blitz" Ellsworth and featuring bassist D.D. Verni, guitarist Joe Comeau, guitarist Sebastian Marino and drummer Tim Mallare have fought the good fight, battling for every ounce of recognition that's come their way. Now with the release of their latest disc, **Necroshine**, it would seem as if this veteran unit has found new life. In fact, rarely throughout their long, and at times illustrious career has Overkill sounded louder, angrier and more on-target both musically and lyrically.

"This album is just saturated with aggression," Blitz said. "As long as we remain aggressive, we'll remain motivated to make the best music we can.

Aggression is the true cornerstone of any great heavy metal song, and this might be the most aggressive album we've ever made. There's so much going on in every song— you've really got to pay attention to get the full impact of **Necroshine**."

From first track to last, the band's latest disc (their tenth studio effort over-all), rocks with a power and passion rarely heard in rock circles these days. Songs such as *Let Us Prey* and *My December* show the group hitting on all cylinders, with Blitz' lyrics adding further fuel to the group's guitar-driven powers. While some may scoff at the notion that a heavy metal band steeped in the look, sound and attitude of the '80s can still flourish in the late '90s, Overkill prove that music isn't about trends or fashion; as DD says, it's in the approach one takes to their craft.

"We just turned everything to ten and kept them there," he said. "That's the feel we wanted the production to have— very much an all-out attitude. We set out to make this album a real extravaganza, and I believe we succeeded on a number of levels. To say the least, we're more than pleased with the way it turned out."



POUND

It's been said that New York City presents both the best and the worst that life has to offer. When you're riding high, there's no place on Earth like the Big Apple. But when you're struggling to find your way, NYC can be a mighty cold place— just ask the members of Pound. Guitarist Pat Gasperini, vocalist Jason Terwilliger, drummer Jerry Terwilliger and bassist Sandy Nardone were so determined to break into the New York club scene a few years

back that they set up their gear in front of a particular club one cold winter's night and began playing— until a manager of that establishment finally decided to give them a gig... inside!

"We were freezing because it was so cold out," Gasperini said. "But we wouldn't stop. Little by little people started coming out of the club to check us out. Eventually the club owner came out and said 'What's going on out here?' Two songs later, we were booked."

Such tenacity has been Pound's calling card ever since this infectiously hard rocking quartet first got together. Now it's rewarded them with the arrival of their major label debut, **Same Old Life**, a disc brimming with instantly memorable rock tunes like *Time* and *My World*, each of which feature the group's trademark of big guitar sounds and cutting lyrical observations. With Jason's passionate vocals leading the way, this is one band clearly on a fast track towards making a big impression on the rock world. After all, you know what they say about a band that can score in the Big Apple; if you can make it there, you can make it *anywhere*!

"I'm tired of turning on the radio and listening to people whine," said Jason. "We write songs about things that people hopefully can relate to— but we try to keep a positive outlook on things. Whether it's on the album or on stage, we feel it's our job to entertain everyone."



The Sins of Thy Beloved

'Lake of Sorrow'

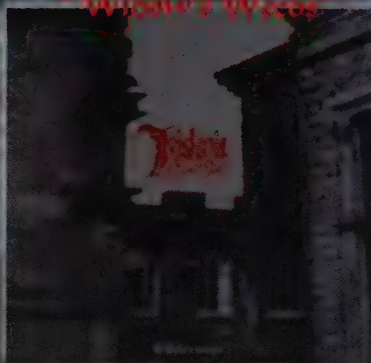
THE SINS OF THY BELOVED



NPR 033 CD

Tristania

Widow's Weeds



NPR 031 CD

Siebenbürgen

'Strapstult'



NPR A 060 CD

Widow's Weeds: A dark, atmospheric scene with a building.

Widow's Weeds: A dark, atmospheric scene with a building.

Widow's Weeds: A dark, atmospheric scene with a building.

Provenance of Cruelty



NPR 032 CD

Provenance of Cruelty: A dark, moody scene.

Aspidochelone



NPR 032 CD

Aspidochelone: A dark, moody scene.

Widow's Weeds



NPR 031 CD

Widow's Weeds: A dark, moody scene.

Siebenbürgen



NPR 031 CD

Siebenbürgen: A dark, moody scene.

Vallensborg



NPR 036 CD

Vallensborg: A dark, moody scene.

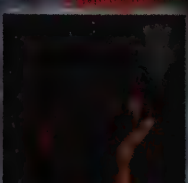
Omni



NPR 036 CD

Omni: A dark, moody scene.

Obscured Enslavement



NPR 037 Disc CD

Obscured Enslavement: A dark, moody scene.

Third Moon



NPR 039 CD

Third Moon: A dark, moody scene.

Heidenreich



NPR 034 CD

Heidenreich: A dark, moody scene.

Oshtin



NPR 034 CD

Oshtin: A dark, moody scene.

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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

"I must live in a cave; I'm not exposed to these videos all the time," laughed Overkill frontman Bobby Blitz. "Or maybe I just don't give a damn." Indeed, Overkill is among the long-time mainstays of the metal genre having just released their tenth album, **Necroshine**. Throughout the years, just a few band members have changed and their sound is just as hard and heavy as before despite musical changes and trends. Bobby might not give a damn about fitting in, but he did have some interesting things to say about what is on MTV these days.

I Don't Like The Drugs, But The Drugs Like Me, Marilyn Manson

Wasn't that part with the cards being flashed up in an INXS video? This guy definitely has gone to the Alice Cooper school of shock rock and it seems with this new album, he's gone to the David Bowie school of shock rock. It's nothing I haven't seen before, so I guess I'm showing my age. (Laughs) As far as the video itself goes, it has some cool effects, like those headless cops running around which I think is quite unique. Oh, finally, here's the rest of the band. The song has too much of a dance edge for me. It's not grabbing me in a 'listen to me' way, it's more that the video is about 'look at me' and that turns me off. I'll give it the golden raspberry. I liked the last album much better. He should've stayed with the Alice Cooper stuff instead of this campy, Hollywood, interchangeable body part, 'what sex am I' stuff.

Malibu, Hole

This is a band I never thought I would like, but actually do. I think it's based on a dirty honesty. There's always really good song writing with them. I think the emotion that they try to depict in a song actually does come through, and this is where it does grab me. I always feel like I'm in a David Lynch movie when I'm watching this, or a Quentin Tarantino flick. It has a certain surrealism that kinda takes you away. The video is cool, I like the exploding palm trees. I guess I have a little Bevis in me. Cool song, real hooky, maybe it's that I didn't expect this from them and that's why I like it. I always like the unexpected.

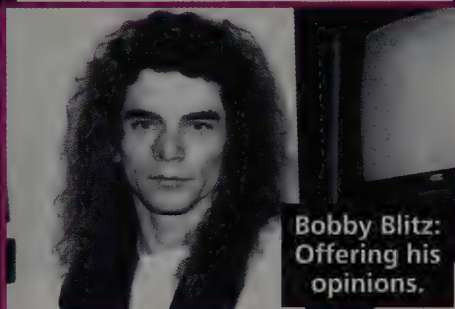
Every Morning, Sugar Ray

Oh, this is gonna hurt me, I could feel it coming. Well, I guess the '70s are back as far as this look goes. The skating rink, afros are in again, someone went by with Gene Simmons make-up on. It seems like everything is retro these days. I love that kind of Spanish guitar in the song. It's funny; a thought comes to mind when I listen to this song. When I was younger I spent a lot of my time making fun of the music my parents listened to and this is what it sounds like to me. The song itself, the melody and everything, is very cool and very soothing, but those things are probably what are putting me in the position of saying it's something my parents listen to. It's a very easy song to

listen to. Oh, that crotch shot, it just went down a point. Not my cup of tea, but nothing is making me hate this. Maybe that's what is really wrong with it, it's evoking neither emotion.

Faith, Limp Bizkit

Hey, real cool, I didn't know what to expect



Bobby Blitz:
Offering his
opinions.

out of this. I'm sure George Michael is rolling over in the men's room over this. Real cool version of the song. These guys could really get the crowd going. I love that live kind of feel with a video. The way they started it off with showing the stage going up and the concert footage cutting with the vocals. It's a real good depiction of the road. What a great chorus! A great remake. Love the video, especially the live footage. Let's give this one the golden Blitz award. It's the best one so far.

Blue Monday, Orky

This song doesn't make me feel like dancing, but neither did the original. I'm seeing all sorts of rip-offs in here. Techno meets Michael Jackson meets some kinda heroin chic dance drug habit crap. Not really my type of thing, just a little bit too techno for me. As soon as it becomes fashionable to wear make-up again, it visually becomes a turnoff for me as well. I'd rather hear it without seeing it, but hearing it is not doing much for me either. I hated the original version too. Next.

Get Back, Zebrahead

Real cool groove. I love the way his vocals are spit out, it's like a rap-meets-hardcore thing. It's as fast as possible, and it's got a killer guitar sound when the chorus kicks in. I don't care too much for the plume the guitar player is wearing, but I don't look good in a plume. Hey, that guy's mike is not plugged in, somebody should tell him. Real cool chorus in this

song. I'm going to give this a seven out of ten. And they threw a toothless guy in the video, that makes it go up another point for me. Not bad at all.

Goodbye, Spice Girls

Ah, my favorite. They just haven't been the same since losing old Spice, have they. I guess the song being called Goodbye has something to do with her, huh. I'm absolutely shedding a tear over this. I feel like changing into my 'Girl Power' t-shirt right now. No processed sounds in this music is there? But it looks wrong with only four of them in there... Bring back Ginger Spice! I think we had enough of this, let's say goodbye.

I Am The Bullgod, Kid Rock

More and more crossover. Hey, that guy just grabbed his crotch like Michael Jackson, or he's fixing his underwear, I'm not sure. Nothing like a heroin chic video to send me moving on to the next one. Boy, rock and roll is turning campy again. Here comes the costumes and the glitter. It's not tripping my trigger, I've heard it before. The costumes are just different. See ya.

Turn The Page, Metallica

It's funny, when I first heard this song, I thought it was the original until they broke in with the heavy guitars. I guess that's a cool compliment to Bob Segar. But I do think they do this song very well and I thought that their choice of covers on this album was quite unique, so I'll give them a thumbs up right away. I know a lot of people have criticized them for the songs they have chosen, but I really enjoyed it. They added a great feel to this song too, kind of a sense of urgency that I really like. They really copped the original feel and then brought it a few steps up. Cool idea for the video too. It's something totally unexpected for the song—a mother and daughter traveling around—it's a real weird twist. True sadness, I'm definitely depressed after seeing this one.

Nice Guys Finish Last, Green Day

Kinda pop-punk. Or acceptable punk rock. I think that statement in itself is an enigma. Totally unexplained. But I do have to say that I like these guys' sense of humor. It's a great step forward when you don't take yourself so seriously, at least in my opinion. When these guys first hit the scene on a big scale it reminded me of the stuff I grew up on. That Ramones' three-four chord stuff, machine gun vocals, same type of melodies, so that was always a good thing. Part of me came from there. It's just so hard to see videos of punk rock, or what's considered punk-pop. I do like the video because of the association with football. The concept of them just playing in a room is the video's best feature. The song is cool. There's never much change in this type of stuff but that's the attractive feature of it, you can always count on it. I like it, I don't think you can not like it. Oh, my God, I guess even punk has become safe.

SCORPIONS

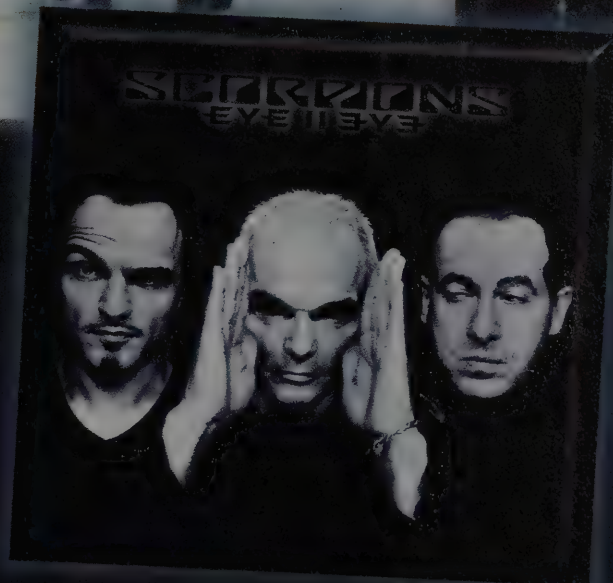
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INDIE REVIEWS

PRO-PAIN, *ACT OF GOD*

(Nuclear Blast America, phone: 215-923-0770)

Over the last few years, Pro-pain have emerged as one of the hardest working acts in the rock and roll field. They record, they tour, they record and then they tour again— and all the time they give their all, night-in and night-out. All that dedication to their chosen craft has allowed this metal-tinged quartet to hone their sound to a razor-edged intensity, a fact in bold evidence on their latest disc, **Act Of God**. Blending hardcore elements with their heavy-handed, guitar-laden style, on their latest collection Pro-pain have emerged with a disc brimming with socially-relevant lyrics and surprisingly accessible beats.

Rating: ***

IRON SAVIOR, *UNIFICATION*

(Noise Records, 12358 Ventura Blvd., Studio City, CA 91604; phone: 310-574-7428)

Iron Savior is a band whose members enjoy hal-
lowed places in the European heavy metal hierarchy. Guitarist Kai Hansen was a driving force behind the original Helloween, and vocalist/guitarist Piet Sielck has worked with Grave Digger and Saxon. Together the pair (aided by bassist Jan-S. Eckert, keyboardist Andreas Kuck and drummer Dan Zimmermann) have constructed Iron Savior's second disc, the concept album **Unification**. While even the most dedicated listener may have trouble following the album's rather complex story line, the power, passion and skilled instrumental execution that these guys bring to their work serve to offset such "minor" inconveniences.

Rating: ****

SONIC JOYRIDE, *BREATHE*

(Anomaly records, PO Box 260, Milton Mills, NH 03852; phone: 603-473-9700)

Sonic Joyride is one of those bands that tries to be all things to all people...and some of the time, they actually pull it off. Part hard rock unit, part pop/rock brigade, part punk practitioners, it sometimes appears that this heavy-handed New Hampshire-based unit isn't exactly sure where their interests, or strengths lie. The fact is that throughout their second album, **Breathe**, these guys pull off such songs as *Hypnotized*, *Lucky Man's Burden* and *What Could He Do?* with more than the expected degree of competence. So while some may find the diversity of the band's style somewhat frustrating, other listeners may revel in its dexterity.

Rating: ***

LUNGBRUSH, *OLD SCHOOL, NEW SCHOOL*

(Pavement Music, PO Box 50550 Phoenix, AZ 85076; phone: 1-888-747-4664)

Lungbrush hail from Chicago, and their rich blend of hardcore and metal strikes the ear drums with all the subtlety of a harsh winter's wind coming in off of lake Michigan. On their debut album, **Old School, New School**, this high-energy foursome has discovered the secret of musical alchemy— and they blend their superficially diverse styles into one continually hard-hitting and entertaining presentation. No, this stuff isn't for the faint-of-heart, but if you like your rock loud and in-ye-face then Lungbrush is worth checking out.

Rating: ****



YEAH RIGHT, *NEW ERA*

(Yeah Right, 4343 16th St., Moline, IL 61265; phone: 319-386-2969)

You've got to give Rinat— the bassist/vocalist for Yeah Right— a lot of credit. She gets on the phone to promote her band, and doesn't give up until you've *promised* to give her group a review. And come to think of it, Yeah Right ain't that bad. As shown on their latest disc, **New Era**, this three-person band (also featuring guitarist Steve Ripley and drummer Bryan West) plays with a voracious energy and an expansive feel for the rock and roll musical spectrum. This is heavy metal, pure and simple, and this midwestern unit make no bones about the style of music they present.

Rating: ***

STEEL PROPHET, *DARK HALLUCINATIONS*

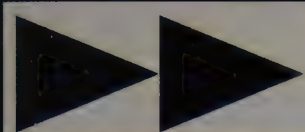
(Nuclear Blast America, phone: 215-923-0770)

Believe it or not, Steel Prophet has been kickin' around the rock and roll scene in one form or another for more than 15 years. But it seems that with the release of their latest disc, **Dark Hallucinations**, that this California-based unit is just beginning to hit their stride. Heavy, creative and surprisingly deft in their instrumental approach, Steel Prophet show that while the face of rock and roll may be in a near-constant state of flux, a band that sticks by its musical guns will eventually find themselves in a highly enviable position in the hard rock world. Perhaps such will be this groups fate in the weeks and months to come.

Rating: ***

RATING SYSTEM: ***EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR**

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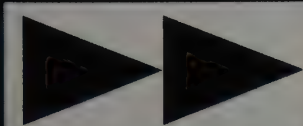


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BUCKCHERRY, *LIT UP*

Real rock and roll—the kind of stuff that makes you want to jump out of your seat, the kind of stuff that makes your head shake, the kind of stuff that makes your hips quake—has been a scarce commodity in recent years. But fear not those of you who yearn for the killer riff and the party-hearty attitude, it seems as if a band called Buck Cherry is on a single-minded task to change all that. From the moment the title track from their debut album, *Lit Up*, roars into action, there's no doubt that listeners are in for a non-stop, no-holds-barred rock and roll thrill ride. Maybe this stuff doesn't fit in perfectly with these angst-filled, hip-hoppin' times. But if you ever got off on a rhino-stun guitar riff and a good-time lyrical philosophy, then Buckcherry seems guaranteed to take care of your rock and roll jones.

Grade: B+

DEEP PURPLE, *SHADES 1968-1998*

Of all the major hard rock bands that emerged during the style's formative years, Deep Purple is often the most overlooked. Certainly the likes of Sabbath and Zeppelin hold their own in any discussion concerning metal legends. But often it seems as if Purple gets short shrift when the true giants of the metal form are discussed. Just one listen to the band's definitive four-disc box set, *Shades 1968-1998*, is all anyone need do to confirm the majesty, creativity and fun that this seminal British unit brought to their work. We all may know the group's classic tunes like *Smoke On The Water*, *Highway Star*, *Burn* and *Woman From Tokyo*, but a host of lesser-known Purple gems, including *Anyone's Daughter*, *Pictures Of Home* and *Perfect Strangers* show exactly how enduring and endearing Purple remains.

Grade: A-

SPONGE, *NEW POP SUNDAY*

Sponge burst upon the rock scene in a big way five years ago when their debut album went platinum, producing two hit singles in the process. But as so often happens in today's unpredictable music world, the group's second disc failed to match its predecessor's lofty sales status, and many openly wondered

if this Detroit-based unit had quickly run its course. But now Sponge are back with a new album, *New Pop Sunday*, on a new label, and things look mighty bright for Vinnie Dombrowski's boys once again. Such tracks as *My*

son (bad timing, bad luck...but never bad music) these New York rockers have never been able to grab the brass ring of acclaim. Now with the release of their third album, *Through The Darkness*, it seems that D-Gen have loaded up their rock and roll guns once again and taken dead-aim on stardom. Such songs as *Helpless* and *Every Mother's Son* ring with the purity of classic rock energy, but rather than seeming dated or stale, in the hands of these talented musicians, they take on an air as fresh as a cool spring morning.

Grade: B

POUND, *SAME OLD LIFE*

Pound are one of those bands that *should* make it big in the rock and roll

Pound: Diversity personified.



Lackluster Love and *Pollyanna* showcase Sponge's special brand of emotive, guitar-driven rock while never losing sight of the accessibility factor that first won them fame.

Grade: B

D-GENERATION, *THROUGH THE DARKNESS*

D-Generation have seemingly lived on the precipice of big-time rock and roll success ever since their debut disc first introduced them to the music masses. For some rea-

world. Maybe they will...maybe they won't. But judging by the material contained on the group's debut disc *Same Old Life*, there's really nothing these guys can't do. You want it hard and heavy? then check out *Time*. You want it emotive? Then give *Upside Down* a spin. Maybe this something-for-everyone style will leave some listeners searching for Pound's true identity. But for most rock followers, the disc will provide a most entertaining experience.

Grade: B-

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80) SUFFOCATE

81) INFILTRAITOR

84) TWO SIDES

90) DREAM SCAPE



SUFFOCATE

(Recorded by Staind)

STAIND

I feel nothing
Longing for something
Relax take a minute
to take your clothes off
show me what you are made of
Drugs
To soothe me

All alone
leave me here I'm dying
All alone
All alone and trying
All alone
I suffocate

I'm not gift
Slightly twisted
Try hard; try harder just to see
if I can push you any further
Drugs
To soothe me

Please believe, you save me
rearrange me
I can feel, your feelings
running through me
Take away, my sorrow,
my tomorrow
Cradle me
Suffocate

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THE INFILTRATOR

(Recorded by Napalm Death)

Shaped thus, shipped 'em out
A new deal to flog and flout
Buried up to the neck in socio-aggre-
gate
Twist an arm and drag it back

Infiltrator reclaims the rhetoric
Infiltrator turns the kindness milk
Infiltrators!

A now and later policy
Suits privileged contingency
A now and later policy
Crowns privileged contingency

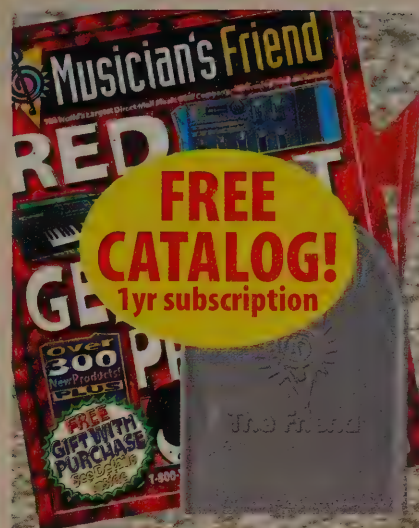
Firmly entrenched, flip the cards
Buy it up and starve it under

Cultivating on the middle thatch
All withers through the barren patch

High-flying
Market the proles-the ornamental and
quaint
Lower-stooping
Disbanding in union
Spine snaps on the make

Throwing stances
Juggling a standpoint so it won't
offend
Tailored muses
Sharp, econo-friendly
Spine snaps on the make

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TWO SIDES

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There's nothing a god can give to me
that I can't give to myself
I put my beliefs in the things
I believe and a god can take care of
himself
There's not enough love in the world
for me to think about wasting my time

It's not that I don't believe at all
but I don't need a heavenly sign
I can achieve the things I need without

getting down on my knees
I can respect your religion
but I don't want to pay your fees
I don't want to hear you talk about
the things you think that I need
so don't help me back on my feet again
until you can hear me plead

Just look in the holy book of crooks
and tell me what you can find
All the rules and the regulations made to
manipulate your mind

Don't pretend that you're blind
just open your mind and study historical
times
The bigger the loss the bigger the cost
the bigger the cross and its crimes

I don't believe in a god that I need to
worship
I don't believe that I need to get down on
my knees
I don't believe that a voice from above
can help me
I only believe in what I can see
and the things that I can achieve

Whatever belief you belong to
there's still always a reason to doubt
and there's always another opinion
as to what life is all about
There's always a bigger dimension
and a different point of view
so I don't want to try to change
you that decision is up to you
Whatever your final choice is
and however you choose to live

You'd better be happy for what you can
get and happy for what you can give
There's only one thing to remember
there is only one thing you can do
and that is to do unto others
as you'd have others
do unto you

Chorus

Two sides two sides to every story
two stories more makes four new ones
to choose
Four sides to four sides to every story
four stories more makes eight new ones
to choose
Eight sides to eight sides to every story
eight stories more now which one should
you choose
now which one can you use.

Chorus

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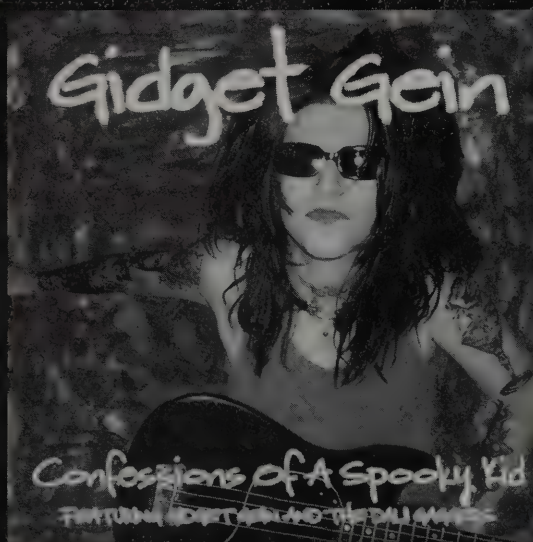
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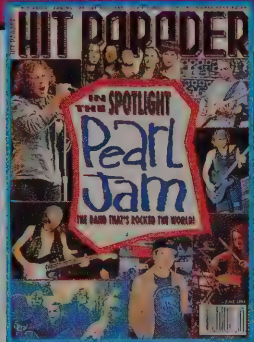
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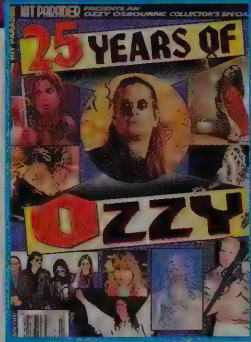
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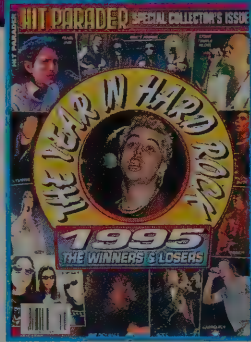
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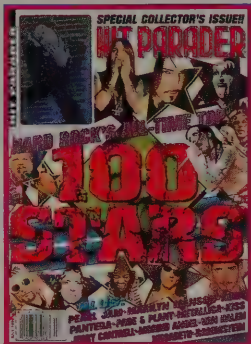
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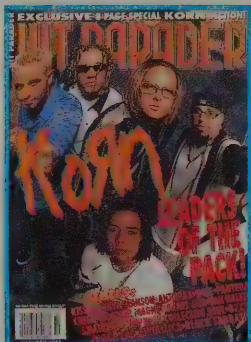
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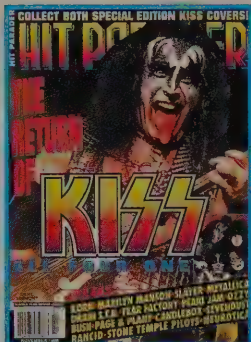
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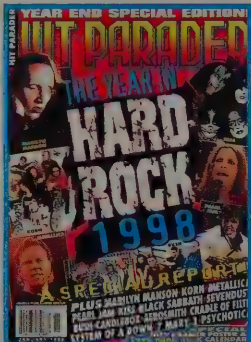
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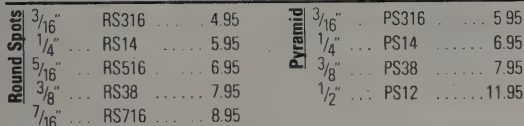


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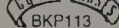
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GEARING UP TECH TALK

BY WINSTON CUMMINGS

TONY IOMMI

*It seems almost trite to say that Black Sabbath have had a major impact on the rock and roll world. In fact, after 30 years atop the metal mountain, this seminal hard rock unit seems to be enjoying one of their most productive and successful periods. With their recent sold-out arena tour, their current show-closing role in Ozzfest '99 and the superlative sales enjoyed by their recent **Reunion** double disc, guitarist Tony Iommi, vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward have reintroduced a new generation of fans to the sonic wonders of their heavy-handed attack. Recently we asked Iommi a series of questions regarding both Sabbath's recent career upsurge and his own highly admired guitar technique, and from there assembled this first person account.*

Things are certainly exciting these days. It was great touring around with the band over the last few months—a lot of old memories came back and a lot of new memories were made. We're headed off to do the Ozzfest, and that should be very exciting as well.

After all the years, and all the ups and downs that we've been through together, it seems as if we still know how to draw the best out of one another.

But before I get too caught up in band developments, I'd better get back to the task at hand. I've been asked to help with this month's *Tech Talk* column, explaining the type of instrumental gear that I use. Most people have always associated me with a Gibson SG guitar, and I appreciate that because I have been a fairly loyal user of the SG almost since Day One of Sabbath, 30 years ago. I say "fairly loyal" because there were a few points in the band's career where I didn't use that particular guitar.

In the very early days of the band, I was into playing a battered Fender Stratocaster. The Strat was the hot guitar in England at the time, so playing one was very much a status thing. I know that people like Jimi Hendrix had played one, and I think that made everyone think of them as being very "in". I did own an SG at that time too, but it was little more than a backup guitar for me in case my Strat broke down. Then, right in the middle of recording our first album, one of my pickups stopped working. Back then, fixing a guitar pickup wasn't as easy as it is today. Now, every professional musician has a few spare pickups, and they tend to pop in and pop out of the guitar very easily. Back then, it was real work to change them. We only had two days in the studio to finish the *entire* album, so there was no time to waste.

It was at that moment that I switched over

to the SG, and I never played the Stratocaster again. The SG has a very special sound—one that's very good for heavy rock. It's a little fuller in sound than the Strat, basically because Gibson always used humbucking pickups, and Fender didn't. The most ironic thing about the SG I used on our first album is that it's somehow managed to survive the years, and I actually used it on a few tracks on a few of Sabbath's more recent albums. You see, a good guitar is hard to part with.

"I don't have fingertips on my right hand; I injured myself in an accident many years ago."

The only other time I ever came close to parting with the Gibson was in the early '80s. Back then I was living in Los Angeles, and Charvel was the hot manufacturer at the time—much like Fender was a decade earlier. I met a representative at a club one night, and agreed to let him bring over a few new models for me to try. Unfortunately, they were all right handed models, and since I'm left handed, that presented a bit of a problem. But we eventually got it right and I did experiment with Charvels for a short period. They're nice guitars, but I guess I'm something of a traditionalist—at least when it comes to my guitars.

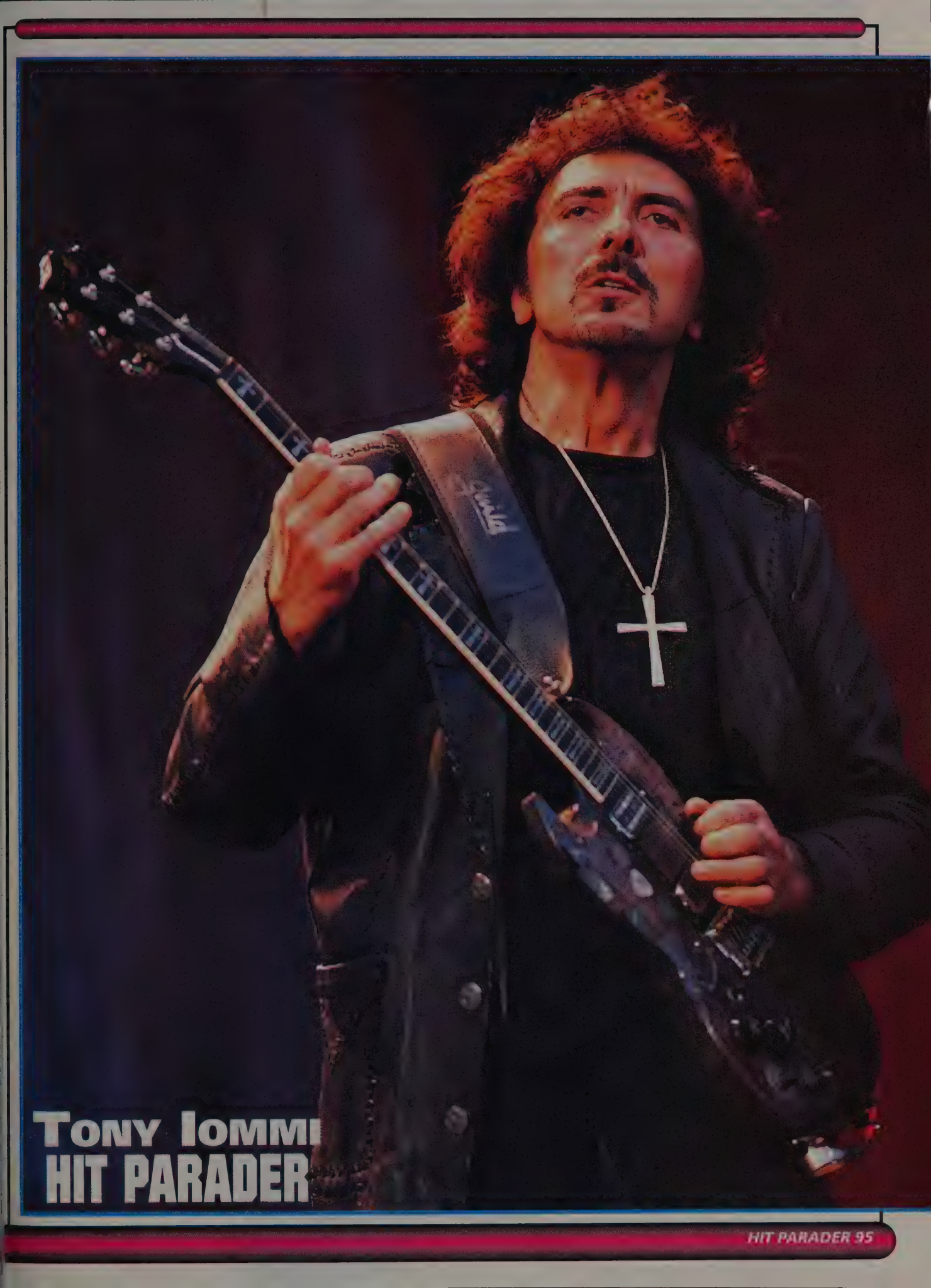
Right after that, I met a gentleman named John Diggins back home in England, and he started making customized guitars for me.

Everything he made stayed very true to the classic SG sound and look, but there were always a few moderations that made them work better for my particular needs. But even then, I always kept a few of my vintage SGs around, just in case. I used those guitars for a while until Gibson approached me about making a special design SG just for me—one that featured 24 frets. In case you don't know, that's a little unusual. In fact, I'm the first person I know who ever used a guitar with 24 frets. That just makes it easier to attain the kind of sound I want.

Another reason for having just 24 frets is that it makes it a little easier for me to properly finger the guitar neck. You see, I've had a problem my entire professional life—I don't have fingertips on my right hand; I injured myself in an accident many years ago. Because of that, I do need some special assistance with my guitars. But having that problem also helped me develop my technique, which has always featured unusual chord structures. I also use very light strings—in fact, in the beginning, I used to string my guitar with banjo strings because they were lighter and easier for me to play with my injury. Back then, guitar companies didn't make light gauge strings—now, of course, they're what everyone plays.

These days I am very content to play guitars that my knowledge and experience have helped create. It's very satisfying to know that my playing, and my approach to the guitar itself, have made some sort of an impression on rock and roll. As Sabbath continues ahead with of the most exciting times of the band's career, I can play some of those now-classic riffs—and some new ones as well—and feel that I'm doing something I love, and bringing pleasure to a lot of fans around the world.

So there you have it. It may not be the most interesting story... but it's mine.



TONY IOMMI
HIT PARADER

INSTRUMENTAL

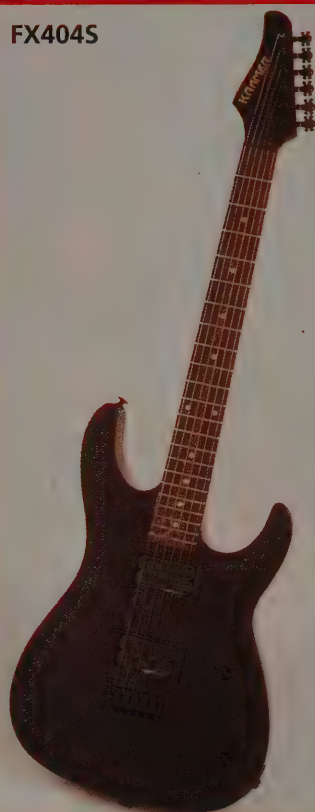
BY MICHAEL SHORE

These days when you hear the name "Kramer", you probably think of the wild-haired bean hole "Hipster dufus" from *Seinfeld*. But there's another **Kramer** that readers of this column ought to be familiar with: The one that was the best-selling guitar line of the early 1980s. For various business-related reasons, **Kramer** eventually faded and disappeared from the scene. But now, over 10 years later, it's suddenly back back. Kramer has been revived by his oldest onetime competitor **Gibson**, who introduced 10 new Kramer models at the winter NAMM (National Association of Music Merchandisers) Show in Los Angeles this past January.

The new Kramers look a lot like the ones that sold so well in the early '80s) though not like the original Kramers, which had distinctive stainless-steel U-shaped headstocks), with reversed-Fender-style six-a-side headstocks and Stat-shaped double-cutaway bodies. But they have new electronics and other features that— pay attention. **Hit Parader** readers— have been specifically designed for metal and hard rock players.

At the heart of the **Kramer** redesign are the new Quad-Rail guitar and Dual-Rail bass pickups. The Quad-Rails, as their name implies, have four coils as opposed to the usual two for humbuckers. Combined with extra-powerful Ceramic-8 magnets, the Quad-Rails produce an extremely powerful but clean tone with crystal-clear high end, crunching bass, and the ability to "dirty up" beautifully with distortion effects. Each Quad-Rail can be "Dual-Tapped" the way traditional humbuckers can be coil-tapped, for a more "biting" single-coil-style sound. But since two coils are being tapped, the "dual-tapped" Quad-Rail is still in effect a two-coil humbucker, and therefore operates noise-free even in a very high-gain

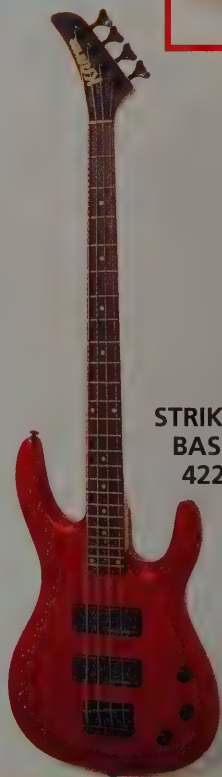
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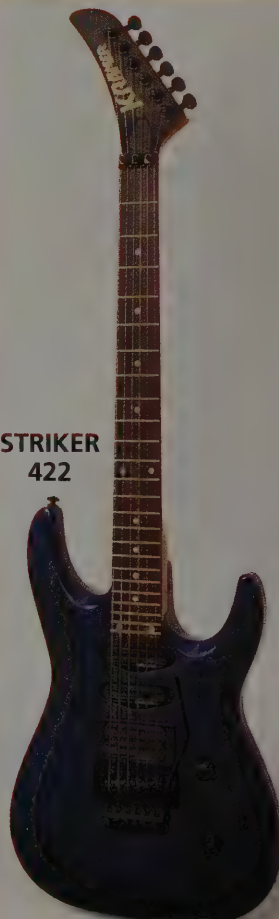
(i.e. loud) situations. The Dual-rail bass pickups have humbucking-style double coils, and with electronics including a 5-position rotary switch and a push-push switch, bassists can tap into each coil in series or/and parallel modes, for an incredibly wide variety of tones.

There are three series of new Kramers: the double-cutaway Baretta with 3-piece hard maple necks, Gotch tuning machines, and neck-through construction for maximum strength and sustain; the double-cutaway Striker, with bolt-on 24-fret hard maple necks and Gotoh machines; and the Flying-V shaped Vanguard, with bolt-on 24-fret hard maple neck and Gotoh heads. There are three Baretta guitars: the FX-404S (pictured) is a fixed, string-through bridge design that retails for \$829; the ST404S has a Steinberger-designed Locking-Jam tremolo bridge (\$899); and the FR404S has a Floyd Rose tremolo bridge (\$899). The Baretta basses includes the 4-

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BASS
422



STRIKER
422



string 422S (\$899) and the 5-string 522S m (\$999). The Striker Series also has three guitars; the FR400S (\$579) with one Quad-Rail pickup; the FR422S (pictured; \$659) with one Quad-Rail and two Dual-Rails; and the FR24S (\$699) with two Quad-Rails and one Dual-Rail. The sole Striker bass, for now anyway, is the 422S 4-string (pictured), suggested retail \$599. For the time being, there is only one Vanguard guitar, the FR440S (\$699) with two Quad-Rails.

All of the new Kramer guitars and basses carry a Limited Lifetime Warantee backed by Gibson, and they come in 12 colors including metallic and "cracked" finishes. For more info write: **Kramer**, 645 Massman Drive, Nashville, TN 37210.

LY SPEAKING

Washburn has added two new models to its Dimebag Darrell Signature Series, designed with the Pantera guitarist: there's now a full-size version of the popular 332 with bolt-on neck and eye-catching "Stealth" tailpiece, plus a new version with a smaller, lightweight body design (also with bolt-on neck and Stealth tailpiece). Both models also have 24 $\frac{3}{4}$ -inch scale necks and Washburn promises they'll be "available to shredders at an affordable low price". Washburn's trademarked Buzz Feiten Tuning System, available on select models, will add to the cost. Washburn has also released a limited edition of its Paul Stanley Black Diamond guitar (model PS2000M), made especially for the Kiss frontman. The guitar's face is covered with hundreds of hand-set shards of broken mirror glass (matching the pattern on Stanley's own guitar), and comes with the same studded-leather strap designed and used by Stanley himself. Other features include star-stop tailpiece, abalone and mother pearl inlays, and Washburn's trademarked Buzz Feiten Tuning System. Because this IS a limited edition, each guitar comes with its own photographic history documenting its construction, as well as a signed photo of Stanley playing his Black Diamond, not to mention a black leather hard-shell case with a raised Washburn Custom Shop logo. And because this IS a limited edition, you'll have to write Washburn for pricing and other info, at 255 Corporate Parkway, Vernon Hills, IL 60061.



Zildjian, the world's most experienced cymbal-maker, has proven how serious it is about its "value-priced" ZBT series of sheet-bronze cymbals by expanding it to include a pair of "special effects" cymbals unusual for their inclusion in a budget line. The new models are 12-inch and 14-inch China Cymbals with upturned edges providing a trashy "Kah" sound. The new smaller sizes (the ZBT line already included 16-inch and 18-inch Chinas) are higher-pitched and faster, for splashy trashy accents. The 12-inch ZBT China lists for \$90, and the 14-inch goes for \$103. For more info on the ZBTs and Zildjians other cymbal lines, write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.

VIDEO VIEW

BY ANNE LEIGHTON

Live energy is the theme of this month's *Video View* with new projects from one of today's hottest young bands and a favorite performer from rock's halloved past. Korn and Alice Cooper each have exciting projects that are sure to satisfy everybody. Korn's *Family Values Tour* (Epic Home Video/\$19.95) is two hours and 26 minutes of highlights of Korn and friends—Ice Cube, Rammstein, Orgy, Incubus and Limp Bizkit recorded live in New Orleans.

In conjunction with the release of Rhino's CD box set—**The Life and Crimes of Alice Cooper**, the label's home video department is putting out Alice Cooper's **Welcome to My Nightmare Concert Movie** on DVD and VHS. The original art that promoted this live 1975 concert in London's, included in the packaging; there's also an interview with Alice.

Cooper's video career spans 30 years. Film makers turned out to his 1960s gigs at the Whiskey A-Go-Go and his authorized video career pre-dates MTV by eight years. He made video clips available to all the rock concert TV shows of the era. The first video Alice Cooper ever released was for his song *School's Out* and features live footage from the Hollywood Bowl in 1972. When Alice Cooper released the **Billion Dollar Babies** album, he edited some of his band's live performances and behind-the-scenes groundbreaking videos for antics to create *Hello Hooray* and *No More Mr. Nice Guy*.

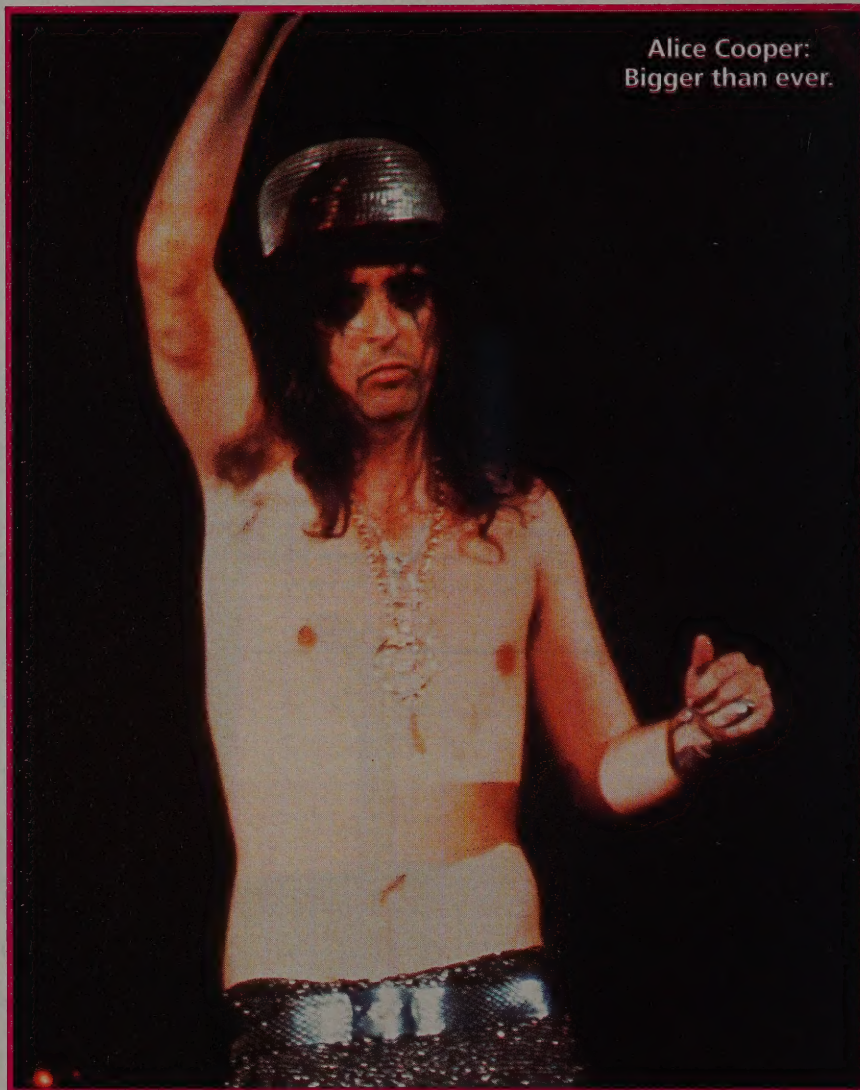
Alice also created conceptual videos—his first was *Elected*, which showed him running for president. And then came *Teenage Lament*, which influenced the Adam Sandler/Brandon Fraser/Steve Buscemi movie, **Airheads**. *Teenage* showed Alice and bandmates breaking out of jail and being chased by the police, with the band ultimately ending up performing on stage. There was a full-length conceptual video for Alice's album **Welcome to My Nightmare** with 11 clips of all the album's songs. That is not the Rhino release.... yet!

As an entertainer, who used magic and horror-styled staging, Cooper succeeded wonderfully in translating his ideas onto video in the 1970s. Alice made videos to be seen all over the world—network television in the United States and Europe offered in-concert styled shows. In the United States rock fans watched Don Kirschner's **Rock Concert** and Wolfman Jack's **Midnight Special**, (Kirschner was a record industry producer and executive, and

Wolfman Jack was a favorite disc jockey since the birth of rock and roll): Alice created two conceptual videos in the late '70s—*You And Me* for Rock Concert, and *How You Gonna See Me Now* which was shown on **Midnight Special** and in European outlets.

Despite his flair for compelling visuals, Alice Cooper surprisingly did not create videos when MTV first took off in 1981. His first clip for the channel was in 1986 with *He's Back*. There were several videos through the years, but our favorite was *Poison* in 1989 which featured Alice becoming a woman.

Skiers and Snowboarders (Buena Vista Home Entertainment), **Wild Skiing—Extreme Sports** (Buena Vista Home Entertainment), and **Freefall: The History of Parachuting** (Winstar Home Entertainment/Fox Lorber). Hockey fans might be interested in **Return to Hockey Town—Detroit Red Wings' NHL Championship Season—1997-'98, The Official 1998 NHL Stanley Cup Championship Video** (CBS-Fox), **NHL's Greatest Goals** (CBS-Fox), **NHL Videos Grit and Guts: NHL's Heavy Hitters** (NHL Video-CBS-Fox), and **Gretzky the Great One and the Next Ones** (NHL Video-CBS-Fox). If you are a Michael Jordan fan—

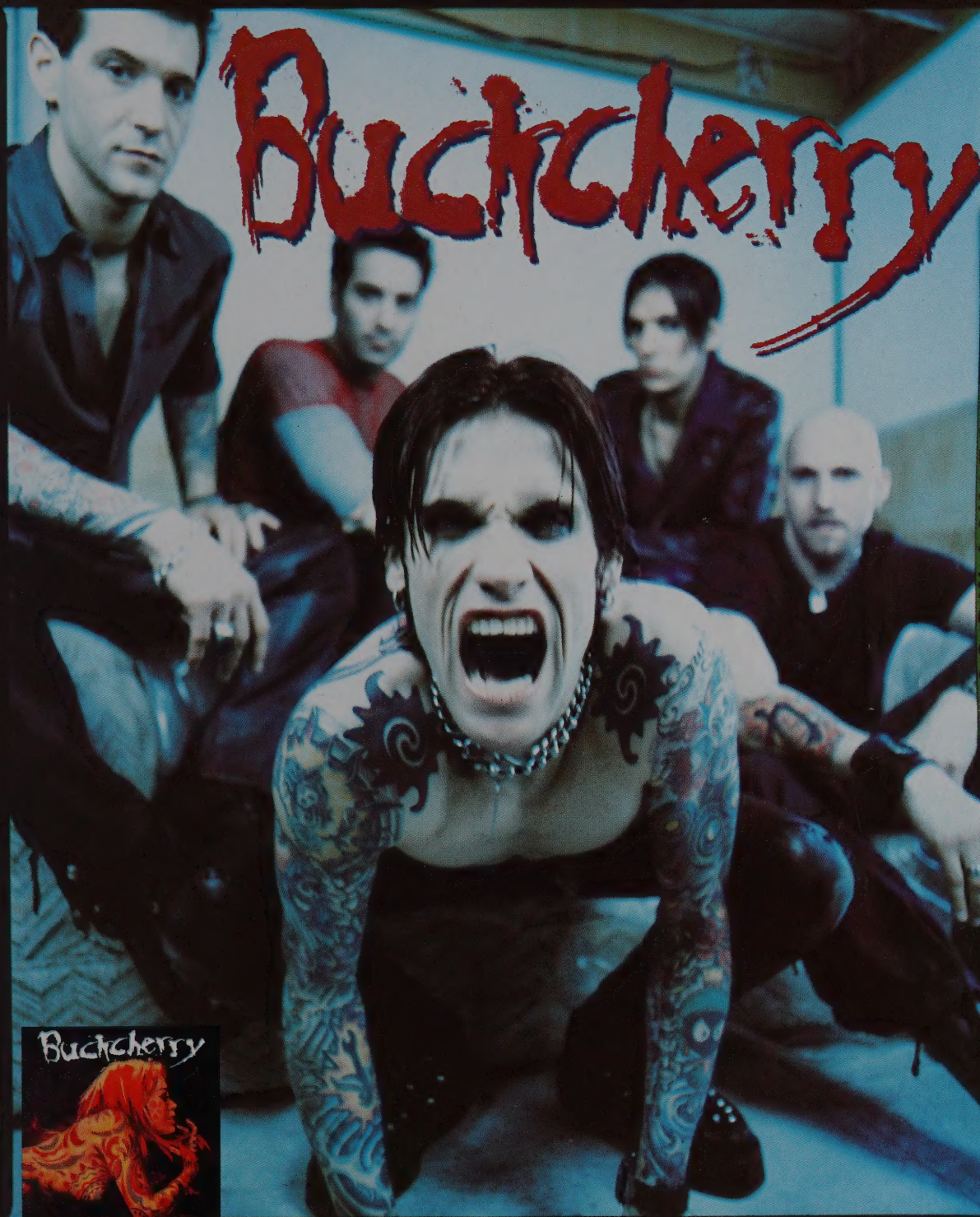


Alice Cooper:
Bigger than ever.

Speaking of Wolfman Jack, he and other early rock and roll DJs are the subject of a video documentary called **Rock and Roll Invaders: The AM DJs** (Fox Lorber).... Movie director/producer/screenwriter Kevin Smith is turning his career-breaking film **Clerks** into a cartoon series for ABC-TV this fall.

On the subject of live energy, we've got lots of sports home videos to feature this month—**Warren Miller's Freeriders:**

and, honestly—it's hard to find a person who doesn't respect his aerial grace and dynamic command of the basketball court—we urge you get at least one of these NBA-CBS-Fox videos: **The Unforgettabulls: The Sixth NBA Champions of the Chicago Bulls and The Official 1998 NBA Finals Video**. A few other basketball videos are Denzel Washington's **He Got Game** (Touchstone Home Video) and **NCAA Basketball Classics** (CBS Video News).



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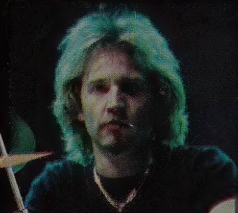
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